

THE  
SACRED BOOKS OF THE EAST

TRANSLATED  
By VARIOUS ORIENTAL SCHOLARS

AND EDITED BY  
F MAX MULLER

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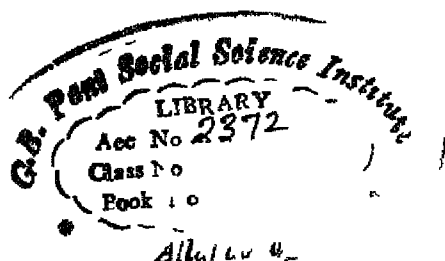
THE  
GRIHYA - SŪTRAS  
RULES OF VEDIC DOMESTIC CEREMONIES

TRANSLATED BY  
HERMANN OLDENBERG

Part II  
GOBHILA HIRANYAKEŚIN ĀPASTAMBA  
ĀPASTAMBA, YAJÑA PARIBHĀSHĀ SŪTRAS

TRANSLATED BY  
F MAX MULLER

MOTILAL BANARSIDASS  
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RASHTRAPATI BHAVAN  
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June 10, 1962

I am very glad to know that the Sacred Books of the East published years ago by the Clarendon Press, Oxford which have been out of print for a number of years will now be available to all students of religion and philosophy. The enterprise of the publishers is commendable and I hope the books will be widely read.

S RADHAKRISHNAN

10

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12

13

14

15

16

## PREFATORY NOTE TO THE NEW EDITION

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Since 1948 the United Nations Educational Scientific and Cultural Organization (UNESCO) upon the recommendation of the General Assembly of the United Nations has been concerned with facilitating the translation of the works most representative of the culture of certain of its Member States and in particular those of Asia

One of the major difficulties confronting this programme is the lack of translators having both the qualifications and the time to undertake translations of the many outstanding books meriting publication. To help overcome this difficulty in part UNESCO's advisers in this field (a panel of experts convened every other year by the International Council for Philosophy and Humanistic Studies) have recommended that many worthwhile translations published during the 19th century and now impossible to find except in a limited number of libraries should be brought back into print in low priced editions for the use of students and of the general public. The experts also pointed out that in certain cases, even though there might be in existence more recent and more accurate translations endowed with a more modern apparatus of scholarship a number of pioneer works of the greatest value and interest to students of Eastern religions also merited republication.

This point of view was warmly endorsed by the Indian National Academy of Letters (Sahitya Akademi) and the Indian National Commission for UNESCO.

It is in the spirit of these recommendations that this work from the famous series Sacred Books of the East is now once again being made available to the general public as part of the UNESCO Collection of Representative Works.

## PUBLISHER S NOTE

First, the man distinguished between eternal and perishable. Later he discovered within himself the germ of the Eternal. This discovery was an epoch in the history of the human mind and the *East was the first to discover it*.

To watch in the Sacred Books of the East the dawn of this religious consciousness of man, must always remain one of the most inspiring and hallowing sights in the whole history of the world. In order to have a solid foundation for a comparative study of the Religions of the East we must have before all things, complete and thoroughly faithful translation of their Sacred Books in which some of the ancient sayings were preserved because they were so true and so striking that they could not be forgotten. They contained eternal truths expressed for the first time in human language.

With profoundest reverence for Dr S Radhakrishnan, President of India who inspired us for the task, our deep sense of gratitude for Dr C D Deshmukh & Dr D S Kothari for encouraging assistance, esteemed appreciation of UNESCO for the warm endorsement of the cause and finally with indebtedness to Dr H Rau Director, Max Muller Bhawan New Delhi, in procuring us the texts of the Series for reprint, we humbly conclude

# CONTENTS

INTRODUCTION TO THE GR/HYA SUTRAS	<sup>A</sup> 1X
GOBHILA GR/HYA SUTRA	
INTRODUCTION	3
TRANSLATION	13
HIRANYAKESI GR/HYA SUTRA	
INTRODUCTION	135
TRANSLATION	137
ÂPASTAMBA GR/HYA SÛTRA	
INTRODUCTION	249
TRANSLATION	251
SYNOPTICAL SURVEY OF THE CONTENTS OF THE GR/HYA SÛTRAS	299
ÂPASTAMBA S YAGÑA PARIBHÂSHA SÛTRAS	
INTRODUCTION	311
TRANSLATION	315
INDEX	365
<hr style="width: 20%; margin: 0 auto;"/>	
Transliteration of Oriental Alphabets adopted for the Translations of the Sacred Books of the East	373

1

2

# INTRODUCTION

TO THE

## GRHYA-SÛTRAS

WE begin our introductory remarks on the literature of the *Grhya* sutras with the attempt to collect the more important data which throw light on the development of the *Grhya* ritual during the oldest period of Hindu antiquity

There are as it seems no direct traces of the *Grhya* ceremonies in the most ancient portion of Vedic literature It is certain indeed that a number of the most important of those ceremonies are contemporaneous with or even earlier than the most ancient hymns of the *Rig veda* as far as their fundamental elements and character are concerned whatever their precise arrangement may have been However, in the literature of the oldest period they play no part It was another portion of the ritual that attracted the attention of the poets to whom we owe the hymns to Agni Indra, and the other deities of the Vedic Olympus, viz the offerings of the *Srauta* Ritual with their far superior pomp or to state the matter more precisely among the offerings of the *Srauta* Ritual the Soma offering In the Soma offering centred the thought, the poetry and we may almost say the life of the *Vasishthas*, of the *Visvâmitras*, &c, in whose families the poetry of the *Rig veda* had its home We may assume that the acts of the *Grhya* worship being more limited in extent and simpler in their ritual construction than the great Soma offerings, were not yet at that time so far as they existed at all decked out with the reciting of the poetic texts, which we find later on connected with them and which in the case of the Soma offering came early to be used Probably they were celebrated in simple unadorned fashion,

what the person making the offering had to say was doubtless limited to short possibly prose formulas so that these ceremonies remained free from the poetry of the above-mentioned families of priests<sup>1</sup> We think that the character of the verses given in the *Gṛhya* sūtras which had to be repeated at the performance of the different ceremonies justifies us in making these conjectures Some of these verses indeed are old Vedic verses but we have no proof that they were composed for the purposes of the *Gṛhya* ceremonies, and the connection in which we find them in the *Rig* veda proves rather the contrary Another portion of these verses and songs proves to have been composed indeed for the very *Gṛhya* ceremonies for which they are prescribed in the texts of the ritual but these verses are more recent than the old parts of the *Rig* veda Part of them are found in the *Rig*-veda in a position which speaks for their more recent origin others are not contained in the *Rig*-veda at all Many of these verses are found in the more recent Vedic *Samhitās*, especially in the *Atharva*-veda a *Samhitā* which may be regarded in the main as a treasure of *Gṛhya* verses, others finally have not as yet been traced to any Vedic *Samhitā* and we know them from the *Gṛhya*-sūtras only We may infer that, during the latter part of the *Rig* veda period, ceremonies such as marriage and burial began to be decked out with poetry as had long been the case with the Soma offering The principal collection of marriage sentences<sup>2</sup> and the sentences for the

<sup>1</sup> It is doubtful whether at the time of the *Rig* veda the custom was established for the sacrificer to keep burning constantly a sacred *Gṛhya* fire besides the three *Śrāuta* fires There is as far as I know no express mention of the *Gṛhya* fire in the *Rig* veda but that is no proof that it had then not yet come into use Of the *Śrāuta* fires the *gārhapatya* is the only one that is mentioned though all three were known beyond a doubt. (Ludwig, *Rig*-veda vol. III p. 355 in some of the passages cited the word *garhapatya* does not refer to the *gā* hapatya fire)

<sup>2</sup> *Rig* veda X 85 It is clear that what we have here is not a hymn intended to be recited all at once, but that, as in a number of other cases in the *Rig* veda the single verses or groups of verses were to be used at different points in the performance of a rite (or in other cases in the telling of a story) Compare my paper *Ākhyāṇa-Hymnen im Rig veda* *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, vol. xxxix, p. 83 — Many verses of *Rig* veda X 85 occur again in the fourteenth book of the *Atharva* veda.



burial of the dead<sup>1</sup> are found in the tenth *Mandāla* of the *Rig-veda*, which for the most part, is known to be of later origin than the preceding portions of the collections<sup>2</sup> If we look into the character of the verses, which these long *Gr̥hya* songs are composed of we shall find additional grounds for assuming their early origin A few remarks about their metrical character will make this clear<sup>3</sup> There is no other metre in which the contrast between the early and later periods of Vedic literature manifests itself so clearly as in the *Anuṣṭubh* metre<sup>4</sup> The *Anuṣṭubh* hemistich consists of sixteen syllables, which are divided by the caesura into two halves of eight syllables each The second of these halves has as a rule the iambic ending (◡ – ◡ ◡), though this rule was not so strictly carried out in the early as in the later period<sup>5</sup> The iambic ending is also the rule in the older parts of the *Veda* for the close of the first half : e for the four syllables before the caesura<sup>6</sup> We know that the later prosody as we see it in certain late parts of Vedic literature, in the *Pāli Pīṭakas* of the Buddhists and later in the great epic poems, not only departs from the usage of the older period but adopts a directly contrary course, : e the iambic ending of the first *pāda*, which was formerly the rule, is not allowed at all later, and instead of it the prevailing ending is the anti-spast (◡ – – ◡) It goes without saying that such a change in metrical usage, as the one just described cannot have

<sup>1</sup> *Rig veda* X 14-16 and several other hymns of the tenth book Compare the note at *Āśvalāyana Gr̥hya* IV 4 6

<sup>2</sup> Compare my *Hymnen des Rig veda*, vol 1 (*Prolegomena*) pp 265 seq

<sup>3</sup> Compare the account of the historical development of some of the Vedic metres which I have given in my paper *Das altindische Ākhyāna* *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, vol. xxxvii and my *Hymnen des Rig veda*, vol 1 pp 26 seqq

<sup>4</sup> The *Triṣṭubh* and *Gagatī* offer a much less promising material for investigation because, so far as can now be made out the departures from the old type begun at a later period than in the case of the *Anuṣṭubh*

<sup>5</sup> Compare Max Müller's introduction to his *English translation of the Rig veda* vol. 1 pp cxiv seq

<sup>6</sup> To demonstrate this, I have given in my last-quoted paper p 62 statistics with regard to the two hymns, *Rig veda* I, 10 and VIII 8 in the former the iambic ending of the first *pāda* obtains in twenty out of twenty four cases in the latter in forty two out of forty six cases

taken place at one jump. And accordingly a consideration of the Vedic texts reveals a transition period or rather a series of several transition periods between the old and the new standpoints. The first change is that every other ending of the first pāda is allowed by the side of the iambic ending. The two forms of the ending the one prevailing in the earliest, and the one prevailing in the later period of the prosody the iambic (◡ – ◡ ◡) and the antispastic (◡ – – ◡) are those that occur most frequently in the intermediate period, but besides them all other possible forms are allowed<sup>1</sup>.

This is precisely the stage of metrical development which the great Grhya songs of the tenth Maṇḍala of the Rīgveda have reached. Let us consider for instance, the marriage songs and the marriage sayings, X 85, and see what kind of ending there is at the end of the first pāda. Of the first seventeen verses of this Sūkta sixteen are in Anuṣṭubh metre (verse 14 is Trisṭubh) we have therefore thirty two cases in which the metrical form of these syllables must be investigated. The quantity of the syllable immediately preceding the caesura being a matter of indifference we have not sixteen but only eight a priori possible combinations for the form of the last four syllables of the pāda, I give each of these forms below adding each time in how many of the thirty two cases it is used.

– – ◡ ◡	8
◡ – ◡ ◡	5
– – – ◡	5
◡ – – ◡	4
◡ ◡ ◡ ◡	3
– ◡ ◡ ◡	3
◡ ◡ – ◡	3
– ◡ – ◡	1
<hr/>	
	32

Compare the statistics as to the frequency of the different metrical forms at the ending of the first pāda, p. 63 of my above quoted paper and Hymnen des Rīgveda vol. 1 p. 28. I have endeavoured in the same paper p. 65 seq. to make it seem probable that this was the stage of prosody prevailing during the government of the two Kuru kings Pankshil and Ganamegaya.

We see that all the possible combinations are actually represented in these thirty two cases and accordingly the metrical build of this Sûkta shows that it belongs to a period to which only the latest songs of the Rîg veda collection can be referred but the peculiarities of which may be often noticed in the Atharva veda and in the verses scattered throughout the Brâhmana literature<sup>1</sup>

A hasty glance suffices to show that those verses of the Gṛihya ritual which do not appear in the Samhitâs but which are quoted at full length in the Gṛihya sūtras are also in the same stage. For instance, the seven Anushṭubh verses which are quoted Saṅkhâyaṇa Gṛihya I, 19, 5-6 give us the following relations if we investigate them as we did those in Rîg veda X 85

U - - K	4
- U - K	3
U - U K	2
- U U K	2
U U U K	1
- - U K	1
- - - K	1
	14

Thus even the small number of fourteen hemistichs is enough to give us seven of the eight existing combinations and no single one occurs at all often enough to allow us to call it predominant

Or we may take the saying that accompanies the performance of the medhâganana on the new born child. In the version of Āśvalayana<sup>2</sup> we have

- - - -||- U U-  
medhâm te deva<sup>h</sup> Savitâ  
- - U -||U - - -  
medhâm te Āsvinau devau

In the version adopted in the school of Gobhila<sup>3</sup> the

<sup>1</sup> For instance in the verses which occur in the well known story of Sunahsepa (Āitareya Brâhmana VII 13 seq.)

Āśvalâyana Gṛihya I 13 2

<sup>2</sup> Mantra-Brâhmana I 5 9 of Gobhila-Gṛihya II 7 21

context of the first line is different but the metre is the same

— — — —||— ∪ ∪ —  
medhām te Mitrāvaruṇau

O! the saying with which the pupil (brahmaṭārin) has to lay a log of wood on the fire of the teacher<sup>1</sup>

— ∪ — ∪ ∪ || ∪ — — ∪  
Agnaye samīdham āhārsham  
∪ — ∪ — || — — — ∪  
tayā tvam Agne vardhasva

There would be no object in multiplying the number of examples those here given are sufficient to prove our proposition that the development of the Gr̥hya rites in the form in which they are described to us in the Sūtras, that especially their being accompanied with verses, which were to be recited by their performance is later than the time of the oldest Vedic poetry, and coincides rather with the transition period in the development of the Anuṣṭubh metre, a period which lies between the old Vedic and the later Buddhistic and epic form

Besides the formulae intended to be recited during the performance of the various sacred acts the Gr̥hya sūtras contain a second kind of verses, which differ essentially from the first kind in regard to metre viz verses of ritualistic character, which are inserted here and there between the prose Sūtras and of which the subject matter is similar to that of the surrounding prose We shall have to consider these yagñagāthās as they are occasionally called later at present let us go on looking for traces of the Gr̥hya ritual and for the origin of Gr̥hya literature in the literature which precedes the Sūtras

The Brāhmaṇa texts, which as a whole have for their subject matter the Vaitānika ceremonies celebrated with the three holy fires furnish evidence that the Gr̥hya fire together with the holy acts accomplished in connection with it, were also already known The Aitareya Brāhmaṇa<sup>2</sup> gives this

<sup>1</sup> Arvalāyana Gr̥hya I 21 1 In Pāraskara and in the Mantra Brāhmaṇa only the first hemistich has the Anuṣṭubh form

<sup>2</sup> Aitareya Brāhmaṇa VIII 10 9 etya gr̥hān paśād gr̥hyasyāgner upa

fire the most usual name the same name which is used for it in the Sûtras *gr̥hya agni* and describes a ceremony to be performed over this fire with expressions which agree exactly with the style of the *Gr̥hya sūtras*<sup>1</sup> We often find in the *Brāhmaṇa* texts also mention of the terminus technicus, which the *Gr̥hya sūtras* use many times as a comprehensive term for the offerings connected with *Gr̥hya* ritual, the word *pākayagñā*<sup>2</sup> For instance the *Satapatha Brāhmaṇa*<sup>3</sup> in order to designate the whole body of offerings, uses the expression all offerings those that are *Pākayagñās* and the others It is especially common to find the *Pākayagñās* mentioned in the *Brahmaṇa* texts in connection with the myth of *Manu* The *Taittirīya Samhitā*<sup>4</sup> opposes the whole body of sacrifices to the *Pākayagñās* The former belonged to the gods who through it attained to the heavenly world the latter concerned *Manu* thus the goddess *Idā* turned to him Similar remarks bringing *Manu* or the goddess *Idā* into relation with the *Pākayagñās* are to be found *Taittirīya Samhitā* VI, 2, 5 4 *Āitareya-Brāhmaṇa* III 40 2 However in this case as in many others the *Satapatha Brāhmaṇa* contains the most detailed data from which we see how the idea of *Manu* as the performer of *Pākayagñās* is connected with the history of the great deluge out of which *Manu* alone was left We read in the *Satapatha Brāhmaṇa*<sup>5</sup>

*viśvāyānvārabdhāya r̥vīg antataḥ kamsena katurvṛhītās turaḥ agyāhutir  
andriḥ prapadaḥ gubhoti, &c*

<sup>1</sup> Some of the places in which the *St Petersburg dictionary* sees names of the *Gr̥hya* fire in *Brahmaṇa* texts are erroneous or doubtful *Taittirīya Samhitā* V 5 9 2 not *gr̥hya* but *gahya* is to be read *Aupāsana Satapatha Brāhmaṇa* XII 3 5 5 seems not to refer to a sacrificial fire Following the identity of *aupāsana* and *sabhya* maintained in the dictionary under the heading *aupasana*, one might be tempted in a place like *Satapatha Brāhmaṇa* II 3 2 3 to refer the words *ya esha sabhāyām agniḥ* to the domestic fire A different fire is however really meant (*Kātyāyana Śrauta-sūtra* IV 9 20)

<sup>2</sup> *Sāṅkhāyana* I 1 1 *pākayagñān vyākhyāsyāmaḥ* I, 5 1 = *Paraskara* I 4, 1 *katvaraḥ pakayagnā huto = hutaḥ prahutaḥ prasita iti*

<sup>3</sup> I 4 2 10 *sarvān yagñān ye ā pākayagñā ye ketare*

<sup>4</sup> I, 7 1 3 *sarvena vai yagñena devaḥ suvargam lokam āyan, pākayagñena Manuḥ asrāmyat &c*

<sup>5</sup> I 8 1 6 seq The translation is that of Prof Max Muller (*India, what can it teach us?* p 135 seq)

Now the flood had carried away all these creatures, and thus Manu was left there alone. Then Manu went about singing praises and toiling wishing for offspring. And he sacrificed there also with a *Paka* sacrifice. He poured clarified butter thickened milk, whey and curds in the water as a libation. It is then told how the goddess *Idā* arose out of this offering. I presume that the story of the *Pākayagña* as the first offering made by Manu after the great flood stands in a certain correlation to the idea of the introduction of the three sacrificial fires through *Pururavas*<sup>1</sup>. *Pururavas* is the son of *Idā*, the original man Manu who brings forth *Idā* through his offering cannot have made use of a form of offering which presupposes the existence of *Idā* and which moreover is based on the triad of the sacred fires introduced by *Pururavas* hence Manu's offering must have been a *Pākayagña* we read in one of the *Grīhya* sūtras<sup>2</sup>. All *Pākayagñas* are performed without *Idā*.

There are still other passages in the *Brahmana* texts showing that the *Grīhya* offerings were already known, I will mention a saying of *Yāgyavalkya* as reported in the *Satapatha Brahmana*<sup>3</sup> he would not allow that the daily morning and evening offering was a common offering but said that in a certain measure, it was a *Pākayagña*. Finally I would call attention to the offering prescribed in the last book of the *Satapatha Brahmana*<sup>4</sup> for the man who wishes that a learned son should be born to him it is there stated that the preparation of the *Agya* (clarified butter) should be performed 'according to the rule of the *Sthālī paka* (pot boiling), and the way in which the offering is to

<sup>1</sup> It is true that as far as I know passages expressly stating this with regard to *Pururavas* have not yet been pointed out in the *Brahmana* texts but the words in *Satapatha Brahmana* XI 5, 1 14-17 and even in *Rig veda* X 95 18 stand in close connection to this prominent characteristic of *Pururavas* in the later texts.

<sup>2</sup> Śā: khāyana I 10 3

<sup>3</sup> II 3 1 21

<sup>4</sup> XIV 9 4 18 = *Bṛhadāraṇyaka* VI 4 19 (*Sacred Books of the East*, vol xv p 220). Cf *Grīhya saṃgraha* I 114 for the expression *sthālīpākāvṛtā* which is here used and which has a technical force in the *Grīhya* literature.

be performed is described by means of an expression *upaghâtam*<sup>1</sup>, which often occurs in the *Grihya* literature in a technical sense

We thus see that the *Brahmana* books are acquainted with the *Grihya* fire and know about the *Grihya* offerings and their permanent technical peculiarities, and it is not merely the later portions of the *Brâhmana* works such as the fourteenth book of the *Satapatha Brâhmana*, in which we meet with evidence of this kind, we find it also in portions against the antiquity of which no objections can be raised

While therefore on the one hand the *Brahmana* texts prove the existence of the *Grihya* ceremonial, we see on the other hand and first of all by means of the *Brâhmana* texts themselves that a literary treatment of this ritualistic subject matter, as we find it in the *Brâhmanas* themselves with regard to the *Srauta* offerings, cannot then have existed. If there had existed texts, similar to the *Brâhmana* texts preserved to us, which treated of the *Grihya* ritual, then, even supposing the texts themselves had disappeared we should still necessarily find traces of them in the *Brâhmanas* and *Sûtras*. He who will take the trouble to collect in the *Brâhmana* texts the scattered references to the then existing literature, will be astonished at the great mass of notices of this kind that are preserved but nowhere do we find traces of *Grihya Brâhmanas*. And besides if such works had ever existed we should be at a loss to understand the difference which the Hindus make between the *Srauta sûtras* based on *Śruti* (revelation), and the *Grihya sûtras* resting on *Smṛiti* (tradition) alone<sup>2</sup>. The sacred *Grihya* acts are regarded as 'smârta' and when the question is raised with what right they can be considered as a duty resting on the sacrificer alongside of the *Srauta* acts, the answer is given that they too are based on a *Sâkhâ* of the *Veda*, but that this *Sâkhâ* is

<sup>1</sup> See *Grihya-saṃgraha* I 111 112

<sup>2</sup> The *Grihya-sûtra* of *Baudhâyana* is called *Smârta sûtra* in the best known MS of this work (*Sacred Books of the East* vol. xiv p. xxx)

hidden so that its existence can only be demonstrated by reasoning<sup>1</sup>

But the *Brahmana* texts furnish us still in another way the most decisive arguments to prove that there have been no expositions of the *Gr̥hya* ritual in *Brāhmaṇa* form: they contain exceptionally and scattered through their mass sections in which they treat of subjects which according to later custom would have been treated in the *Gr̥hya* sūtras. Precisely this sporadic appearance of *Gr̥hya* chapters in the midst of expositions of a totally different contents leads us to draw the conclusion that literary compositions did not then exist in which these chapters would have occupied their proper place as integral parts of a whole. Discussions of questions of *Gr̥hya* ritual are found in the *Brahmana* literature naturally enough in those appendices of various kinds which generally follow the exposition of the principal subject of the *Srauta* ritual. Accordingly we find in the eleventh book of the *Satapatha Brāhmaṇa*<sup>2</sup> among the manifold additions to subjects previously treated which make up the principal contents of this book<sup>3</sup>, an exposition of the *Upanayana* i.e. the solemn reception of the pupil by the teacher who is to teach him the *Veda*. The way in which the chapter on the *Upanayana* is joined to the preceding one is eminently characteristic, it shows that it is the merest accident which has brought about in that place the discussion of a subject connected with the *Gr̥hya* ritual, and that a ceremony such as the *Upanayana* is properly not in its proper place in the midst of the literature of *Brahmana* texts. A dialogue (*brahmodya*) between *Uddālaka* and *Saukēya* precedes the two talk of the *Agnihotra* and of various expiations (*prāyaskitta*) connected with that sacrifice. At the end *Saukēya* filled with astonishment at the wisdom of *Uddālaka*, declares that he wishes to come to him as a pupil (*upāyāni bhagavantam*) and *Uddālaka*

<sup>1</sup> Max Müller *History of Ancient Sanskrit Literature* pp 94-96  
*Satapatha Brāhmaṇa* XI, 5-4.

<sup>2</sup> Max Müller *History of Ancient Sanskrit Literature*, p 359



accepts him as his pupil. It is the telling of this story and the decisive words *upayanī* and *upanīnye* which furnish the occasion for introducing the following section on the Upanayana<sup>1</sup>. The subject is there treated in the peculiar style of the Brāhmaṇa texts, a style which we need not characterize here. I shall only mention one point viz that into the description and explanation of the Upanayana ceremony has been inserted one of those Slokas such as we often find in the *Gṛhya* sūtras also as a sort of ornamental amplification of the prose exposition<sup>2</sup>. Here a Sloka is also sung, says the Brāhmaṇa<sup>3</sup>.

— — — — — || — — — — —  
*akāryo garbhī bhavati hastam adhāya dakṣiṇam*  
 — — — — — || — — — — —  
*trītiyasyām sa gāyate sāvitrīya saha brāhmaṇaḥ*<sup>4</sup>

From this passage we see on the one hand that the composition of such isolated<sup>5</sup> Slokas explaining certain points of the *Gṛhya* ritual goes back to quite an early period on the other hand we are compelled to assume that the Slokas of this kind which are quoted in the *Gṛhya* sūtras differ nevertheless from the analogous Slokas of the early period or at any rate that the old Slokas must have undergone a change which modernized their structure so as to be received into the *Gṛhya* sūtras, for the metre of the Sloka just quoted which has the antispast before the caesura in neither of its two halves, and which has even a double iambus before the caesura in one half is decidedly of an older type than the one peculiar to the Slokas quoted in the *Gṛhya* sūtras<sup>6</sup>.

<sup>1</sup> This is also the way in which Sayana understands the matter he makes the following remark *tan hohanīya ity upanayanasya prastutatvat taddharma asmin brāhmaṇe nirūpyante*

<sup>2</sup> Cf. above p. xiv below p. xxiv

<sup>3</sup> Sect. 12 of the chapter quoted

<sup>4</sup> The teacher becomes pregnant by laying his right hand (on the pupil for the Upanayana) on the third day he (i.e. the pupil) is born as a Brāhmaṇa along with the Sāvitrī (which is repeated to him on that day)

<sup>5</sup> It is not likely that verses of this kind are taken from more comprehensive and connected metrical texts.

<sup>6</sup> Cf. on this point below p. xxxv

Another Grhya section in the Satapatha Brāhmaṇa seems to have found its place there through a similar accidental kind of joining on to a preceding chapter as the above mentioned passage. In XI, 5.5 a story of the battle of the gods and Asuras is told the gods beat the Asuras back by means of constantly larger Sattras celebrations and conquer for themselves the world of heaven. It seems to me that the description of the great Sattras celebrated by the gods is the occasion of the joining on of a section beginning with the words<sup>1</sup> 'There are five great sacrifices (mahāyagñās) they are great Sattras the offering to Beings the offering to men the offering to the Fathers (i.e. the Manes), the offering to the Gods the offering to the Brahman. After this introduction follows an account of one of the five great offerings namely of the Brahmayagña i.e. of the daily Veda recitation (svādhyāya). The third Adhyāya of Āśvalāyana's Grhya sūtra begins in exactly the same way with the sentence 'Now (follow) the five sacrifices the sacrifice to the Gods the sacrifice to the Beings the sacrifice to the Fathers the sacrifice to the Brahman the sacrifice to men, and then follows here also a discussion of the Brahmayagña, which is entirely analogous to that given in the Satapatha Brāhmaṇa. Āśvalāyana here does not content himself with describing the actual course of ceremonies as is the rule in the Sūtra texts, he undertakes quite in the way of the Brāhmaṇa texts to explain their meaning. In that he recites the *Rikas* he thereby satiates the gods with oblations of milk in that (he recites) the *Yagus* with oblations of ghee, &c. It is plain that the mode of exposition adopted by Āśvalāyana in this passage, which is different from the usual Sūtra style finds its explanation in the supposition that exceptionally in this case the author of the Grhya-sūtra had before him a Brāhmaṇa text which he could take as his model whether that text was the Satapatha itself or another similar text.

Among the extremely various prescriptions which we find

<sup>1</sup> Satapatha Brāhmaṇa XI.5.6.1

in the last sections of the *Satapatha Brāhmaṇa*, there is a rather long section which also really belongs to the *Gṛihya* domain. To quote from this section<sup>1</sup> If a man wishes that a learned son should be born to him famous a public man a popular speaker, that he should know all the Vedas and that he should live to his full age, then after having prepared boiled rice with meat and butter they should both eat being fit to have offspring' &c. Then follows a description of an *Agya* offering after which the marital cohabitation is to be performed with certain formulas. This however, is not the last of the acts through which the father assures himself of the possession of such a distinguished son certain rites follow which are to be performed at birth and after birth the *Āyushya* ceremony and the *Medhāganana*. These rites are here prescribed for the special case where the father has the above-mentioned wishes for the prosperity of his child but the description agrees essentially with the description of the corresponding acts in the *Gṛihya sūtras*<sup>2</sup> which are inculcated for all cases, without reference to a determined wish of the father. It is a justifiable conjecture that although this certainly does not apply to the whole of ceremonies described in the *Gṛihya sūtras* many portions of these ceremonies and verses that were used in connection with them &c., were first developed not as a universal rite or duty, but as the special possession of individuals who hoped to attain special goods and advantages by performing the ceremony in this way.

It was only later as I think that such prescriptions

<sup>1</sup> *Satapatha Brāhmaṇa* XIV 9 4 17 = *Bṛihad Araṇyaka* VI 4 18 (Sacred Books of the East vol. xv p. 213 seq.)

<sup>2</sup> Cf. Prof. Max Müller's notes to the passage quoted from the *Bṛihad Araṇyaka*. I must mention in this connection a point touched upon by Prof. Müller loc. cit. p. 222 note 1 viz. that *Āśvalāyana*, *Gṛihya* I 13 1 expressly calls the *Upanishad* the text in which the *Puṣṣavana* and similar ceremonies are treated. It is probable that the *Upanishad* which *Āśvalāyana* had in mind treated these rites not as a duty to which all were bound but as a secret that assured the realisation of certain wishes. This follows from the character of the *Upanishads*, which did not form a part of the Vedic course which all had to study, but rather contained a secret doctrine intended for the few.

assumed the character of universality with which we find them propounded in the *Grīhya sūtras*

It is scarcely necessary to go through the sections of the texts of other Vedic schools referring to the *Grīhya* ritual in the same way in which we have done it in the case of the *Satapatha Brāhmaṇa*. The data which we have produced from the great *Brāhmaṇa* of the white *Yagur veda* will be sufficient for our purpose which is to give an idea of the stage in which the literary treatment of the *Grīhya* ritual stood during the *Brāhmaṇa* period. As we see, there were then properly no *Grīhya* texts, but many of the elements which we find later in the *Grīhya* texts were either already formed or were in the process of formation. Most of the verses which are used for the *Grīhya* acts—in so far as they are not verses composed in the oldest period for the Soma offering and transferred to the *Grīhya* ceremonies—bear the formal imprint of the *Brāhmaṇa* period, the domestic sacrificial fire and the ritual peculiarities of the *Pākayagñas* which were to be performed at it were known, descriptions of some such *Pākayagñas* were given in prose, there were also already *Slokas* which gave in metrical form explanations about certain points of the *Grīhya* ritual just as we find in the *Brāhmaṇa* texts analogous *Slokas* referring to subjects connected with the *Srauta* ritual.

Thus was the next step which the literary development took in the *Sūtra* period prepared and rendered easy. The more systematic character which the exposition of the ritualistic discipline assumed in this period necessarily led to the taking of this step. The domain of the *Grīhya* sacrifices was recognised and expounded as a second great principal part of the ritual of sacrifices alongside of the *Srauta* domain which was alone attended to in the earlier period. The *Grīhya sūtras* arose which treat, according to the expression of *Āśvalāyana* in his first sentence of the *grīhyāṇī*<sup>1</sup> as distinguished from the *vaitānikāṇī* or as *Sankhāyana* says of the *pākayagñas* or as *Paraskara* says of the *grīhyasthālīpākānām karma*. The

<sup>1</sup> Similarly Gobhila *grīhyākarmāṇī*

*Gr̥hya*-sūtras treat their subject of course in exactly the same style in which the sacrifices of the *Srauta* ritual had been treated by the *Srauta* sūtras which they constantly assume to be known and which are the works of teachers of the same Vedic schools and oftentimes even perhaps the works of the same authors. Only certain differences in the character of the two groups of texts are naturally conditioned on the one hand by the greater complexity of the *Srauta* sacrifices and the comparative simplicity of the *Gr̥hya* sacrifices on the other hand by the fact that the *Srauta* sūtras are entirely based on *Brāhmaṇa* texts in which the same subjects were treated while the *Gr̥hya* sūtras, as we have seen possessed such a foundation only for a very small portion of their contents.

It goes without saying that the above mentioned statement that the subjects treated of in the *Gr̥hya*-sūtras are *Pākayagñas*<sup>1</sup> or *Gr̥hyasthālpakas* should not be pressed with the utmost strictness as though nothing were treated in the *Gr̥hya* sūtras which does not come under these heads. First of all the term *Sthālpāka* is too narrow since it does not include the offerings of sacrificial butter which constituted a great number of ceremonies. But besides many ceremonies and observances are taught in the *Gr̥hya* sūtras which cannot in any way be characterised as sacrifices at all only possessing some inner resemblance to the group of sacrifices there treated of or standing in more or less close connection with them<sup>2</sup>.

The *Sūtra* texts divide the *Pākayagñas* in various ways either four or seven principal forms are taken up. The

<sup>1</sup> I believe with Stenzler (see his translation of *Āsvalāyana* pp. 2 seq.) that *pākayagña* means boiled offering. It seems to me that the expression *pāka* in this connection cannot be otherwise taken than in the word *sthālpāka* (pot-boiling). Prof. Max Müller (*History of Ancient Sanskrit Literature* p. 203) following Hindu authorities explains *Pākayagña* as a small sacrifice or more probably a good sacrifice. The definition of *Latyāyana* may be also here quoted (IV 9 2) *pākayagña* ity aśakṣhata ekāgṇau yagñān.

<sup>2</sup> Compare, for instance, the account of the ceremonies which are to be performed for the journey of the newly married pair to their new home *Sāṅkhayana Gr̥hya* I 15 or the observances to which the *Snātaka* is bound *Gobhila* III, 5 &c. According to the rule *Sāṅkhayana* I 12 13 we are however to suppose a sacrifice in many ceremonies where there does not seem to be any

commonest division is that into the four classes of the hutas ahutas prahutas prāsitas<sup>1</sup> The division into seven classes is doubtless occasioned by the division of the Haviryagñas and of the Somayagñas which also each include seven classes<sup>2</sup> for the nature of the sacrifices in question would hardly of itself have led to such a division The seven classes taken up are either those given by Gautama VIII, 13<sup>3</sup> The seven kinds of Pākayagñas viz the Ashtakā the Pārvaṇa (Sthālpāka offered on the new and full moon days) the funeral oblations the Srāvaṇi the Āgrahāyaṇi the Kaitri and the Āsvayugi<sup>4</sup> Or else the seven classes are established as follows the fourfold division being utilised to some extent<sup>5</sup> 'Huta, Prahuta, Ahuta (sic, not Ahuta) the spit ox sacrifice the Bali offering the red-descent (on the Āgrahāyana day) the Ashtakā sacrifice According to the account of Prof Buhler<sup>6</sup> the exposition of Baudhāyana who gives this division keeps closely to the course which it prescribes For the rest, however the Grhya texts with which I am acquainted do not follow any of these divisions and this is easily accounted for if we consider the artificial character of these classifications which are undertaken merely for the sake of having a complete scheme of the sacrifices On the contrary as a whole the texts give an arrangement which is based on the nature of the ceremonies they describe In many instances we find considerable variations between the texts of the different schools often enough in a given text, the place

<sup>1</sup> Sāṅkhāyana I 5 1 10 7 Pāraskara I, 4 1 Doubtless Prof Buhler is right in finding the same division mentioned also Vasishṭha XXVI 10 (Sacred Books of the East, vol xiv p 128) Āśvalāyana (I 1 2) mentions only three of the four classes

<sup>2</sup> In Lāṭyayana (V 4 22-24) all the sacrifices are divided into seven Haviryagña samsthās and into seven Soma samsthās so that the Pākayagñas do not form a class of their own they are strangely brought in as the last of the Haviryagñas. Cf Indische Studien X 325

<sup>3</sup> Sacred Books of the East vol II p 214

<sup>4</sup> Baudhāyana Grhya sūtra, quoted by Buhler Sacred Books of the East vol. xiv p xxxi cf Sāyana's Commentary on Aitareya Brāhmaṇa III 40 2 (p 296 of Aufrecht's edition)

<sup>5</sup> Sacred Books of the East vol xiv p xxxii

which is assigned to a given chapter is not to be explained without assuming a certain arbitrariness on the part of the author. But as a whole we cannot fail to recognise in the arrangement of the different texts a certain agreement which we will here merely try to explain in its main traits, the points of detail which would complete what we here say will occur of themselves to any one who looks at the texts themselves.

The domestic life of the Hindus represents so to speak a circle in which it is in a certain measure indifferent what point is selected as the starting point. Two especially important epochs in this life are on the one hand the period of studentship of the young Brahman devoted to the study of the Veda, at the beginning of this period comes the ceremony of the Upanayana, at the end that of the Samāvartana, on the other hand marriage (vivāha) which besides has a special importance for the Gr̥hya ritual from the circumstance that as a rule the cultus of the domestic sacrificial fire begins with marriage. One can just as well imagine an exposition of the Gr̥hya ritual which proceeds from the description of the studentship to that of the marriage as one which proceeds from the description of the marriage to that of the studentship. The Samāvartana, which designates the end of the period of studentship gives the Hindu the right and the duty to found a household<sup>1</sup>. On the other hand if the exposition begins with the marriage there follows naturally the series of ceremonies which are to be performed up to the birth of a child and then the ceremonies for the young child which finally lead up to the Upanayana and a description of the period of studentship. The Hiraṇyakeśi sūtra alone of the Sūtras treated of in these translations follows the first of the two orders mentioned<sup>2</sup> the other texts follow the other order,

<sup>1</sup> Hiraṇyakeśi says samavartita ācāryakulān mātāpitarau bibhṛzyāt tābhyām anugṛhāto bhāryām upayakṣhet.

<sup>2</sup> The same may be said with regard to two other Gr̥hya texts which also belong to the black Yagur veda the Śānava and the Kātaka. See Jolly Das Dharmaśūtra des Viṣṇu und das Kātakagr̥hyasūtra p. 75. Von Bradke Zeitschrift der Deutschen Morgenland. Gesellschaft vol. xxxvi p. 445.

which has been already described by Prof Max Muller almost thirty years ago and we cannot do better than to give his description<sup>1</sup> Then (i e after the marriage) follow the *Samskāras* the rites to be performed at the conception of a child at various periods before his birth, at the time of his birth the ceremony of naming the child of carrying him out to see the sun of feeding him of cutting his hair and lastly of investing him as a student, and handing him to a Guru under whose care he is to study the sacred writings that is to say to learn them by heart and to perform all the offices of a *Brahmakārin* or religious student

In this way we find as a rule in the foreground in the first part of the *Grhya* sutras this great group of acts which accompany the domestic life from marriage to the studentship and the *Samāvartana* of the child sprung from wedlock We find, however inserted into the description of these ceremonies, in various ways in the different Sutas the exposition of a few ritualistic matters which we have not yet mentioned In the first place a description of the setting up of the sacred domestic fire, i e of the ceremony which in the domain of the *Grhya* ritual corresponds to the *agnyadhya* of the *Srauta* ritual The setting up of the fire forms the necessary preliminary to all sacred acts, the regular time for it is the wedding<sup>2</sup>, so that the fire used for the wedding acts accompanies the young couple to their home and there forms the centre of their household worship Accordingly in the *Grhya* sūtras the description of the setting up of the fire stands as a rule at the beginning of the whole not far from the description of the wedding

Next the introductory sections of the *Grhya* sutras have to describe the type of the *Grhya* sacrifice, which is universally available and recurs at all household ceremonies This can be done in such a way that this type is described for itself without direct reference to a particular sacrifice This is the case in *Pāraskara* who in the first chapter of his

<sup>1</sup> History of Ancient Sanskrit Literature, p. 204.

See for instance *Pāraskara* I 2 1 *avasathyādhanaḥ darakale*.



Sûtra describes the rites recurring at each sacrifice and then remarks This ritual holds good whenever a sacrifice is offered<sup>1</sup> Similarly Asvalâyana in one of the first chapters of his work enumerates the rites which are to be performed whenever he intends to sacrifice<sup>2</sup> Other texts give a general description of the *Grîhya* sacrifice by exemplifying it by one special sacrifice Sankhayana<sup>3</sup> chooses for this the sacrifice which the bridegroom has to offer when a favourable answer has been granted to his wooing, Gobhila<sup>4</sup> gives at least the greater part of the rules in question a propos of the full moon and of the new moon sacrifice, Hiraṇyakesin<sup>5</sup> who opens his account at the period of the studentship of the young Brâhmaṇa describes the sacrificial type à propos of the Upanayana rite

The sacrifices which are to be offered daily at morning and at evening those which are celebrated monthly on the days of the new moon and of the full moon—the *Grîhya* copies of the Agnihotra and of the Darsapurṇamâsa sacrifices—and thirdly the daily distribution of the *Bali* offerings these ceremonies are commonly described along with what we have called the first great group of the *Grîhya* acts immediately preceding or following the *Vivâha*

We find as a second group of sacred acts a series of celebrations which if the man has founded his household are to be performed regularly at certain times of the year at the household fire So the *Sravâna* sacrifice which is offered to the snakes at the time when, on account of the danger from snakes a raised couch is necessary at night At the end of this period the festival of the re-descent is celebrated the exchanging of the high couch for the low couch on the ground Between these two festivals comes the *Prishâtaka* offering on the full moon day of the month *Âsvayuga*, it receives in the *Grîhya* texts the place corresponding to that which actually belongs to

<sup>1</sup> I 1 5 esha eva vidhîr yatra kvaid dhomaḥ

I 3 1 atha khalu yatra kva ka hoshyant syât &c

<sup>2</sup> I 7- a

<sup>4</sup> I 6 seqq

<sup>5</sup> I

it in the series of the festivals. As a rule<sup>1</sup> the acts we have just mentioned are followed, in accordance with the natural series, by the *Ashṭakâ* festivals, which are celebrated during the last months of the year.

Alongside of these acts which are connected with fixed points of the year we find in the various *Gr̥hya* texts an account of a series of other ceremonies which in accordance with their nature, have no such fixed position in the system of the ritual. Thus, for instance, the rites which refer to the choice of a piece of ground to build a house or to the building itself, further the rites connected with agriculture and cattle raising. In many texts we find together with this group of acts also an account of the ceremonies related to fixed points in the year, which stand in connection with the annual course of Vedic study: the description of the opening festival and of the closing festival of the school term as well as a point which generally follows these descriptions, the rules as to the *anadhyaya*, i. e. as to the occasions which necessitate an intermission in the study of the Veda for a longer or for a shorter period. As a rule the *Gr̥hya* sūtras bring the account of these things into the group of acts which refer to the household life of the *Gr̥hastha*, for the *Adhyâpana*, i. e. the teaching of the Veda, held the first place among the rights and duties of the *Brahmana* who had completed his time at school. On the other hand these ceremonies can naturally also be considered as connected with the school life of the young Hindu, and accordingly they are placed in that division by Gobhila<sup>2</sup> between the description of the *Upanayana* and that of the *Samāvartana*.

The sacred acts connected with the burial and the worship of the dead (the various kinds of *Śraddha* rites) may be designated as a third group of the ceremonies which are described to us in the *Gr̥hya* sūtras. Finally, a fourth group comprises the acts which are connected with the attainment of particular desires (*kāmyāni*). Among the

<sup>1</sup> Not in *Sāṅkhāyana*, who describes the *Ashṭakâs* before these sacrifices.

<sup>2</sup> III 3

texts here translated we find a somewhat detailed account of these ceremonies in the Gobhila sūtra and in the Khādīra Grīhya only<sup>1</sup>

These remarks cannot claim to give a complete outline of the contents and arrangement of the Grīhya texts they only aim at giving an idea of the fundamental traits, which in each particular text are modified by manifold variations, but which nevertheless are to these variations as the rule is to the exceptions

We must now speak of the relations of the Grīhya sūtras to the two other kinds of Sūtra texts with which they have so many points of contact in the Śrauta-sūtras and the Dharma sūtras

Prof Buhle<sup>1</sup>, in several places of the excellent introductions which he has prefixed to his translations of the Dharma sūtras has called attention to the fact that the relation in which the Sūtra texts of the same school stand to each other is very different in different schools Many schools possess a great corpus of Sūtras the parts of which are the Śrauta sūtra the Grīhya sūtra, &c This is, for instance, the case with the Āpastambīya school<sup>2</sup> its Sūtra is divided into thirty Prāśnas, the contents of which are divided as follows

I-XXIV Śrauta sūtra

XXV Paribhāṣhās &c.

XXVI Mantras for the Grīhya-sūtra

XXVII Grīhya sūtra

XXVIII-XXIX Dharma sūtra.

XXX Śulva-sūtra.

In other cases the single Sūtra texts stand more independently side by side, they are not considered as parts of one and the same great work, but as different works Of course it is the Dharma sūtras above all which could be freed from the connection with the other Sūtra texts to such an extent, that even their belonging to a distinct Vedic school may be doubtful The contents

<sup>1</sup> Gobhila IV 5 seq Khād IV 1 seq

<sup>2</sup> Buhler Sacred Books of the East vol. II pp xi seq

of this class of Sūtras indeed have hardly any connection with the subdivisions and differences of the Vedic texts handed down in the various schools, there was no reason why Brahmans who studied various Sākhās of the Veda should not learn the ordinances concerning law and morals given in these Sūtras as they were formulated in the same texts. The Grhya sūtras are not so independent of the differences of the Vedic schools. The close analogy between the sacrificial ritual of the Grhya acts and that of the Srauta acts, and the consequent necessity of taking into account the Srauta ritual in the exposition of the Grhya ritual necessarily brought the Grhya sūtras into closer connection with and into greater dependence on the Srauta sūtras than in the case of the Dharma sūtras<sup>1</sup>. But above all the Grhya ceremonies demanded the knowledge of numerous Mantras and accordingly as these Mantras were borrowed from the one or the other Mantra Sākhā<sup>2</sup>, there followed in the case of the Grhya text in question an intimate connection with the corresponding Mantra school<sup>3</sup>. We find accordingly as a general rule that each Grhya sūtra presupposes a Vedic Samhitā whose Mantras it quotes only in their Pratīkas<sup>4</sup>, and that besides each Grhya sūtra presupposes a previous

<sup>1</sup> Professor Jolly in his article on the Dharma sūtra of Viṣṇu p. 71 note 1, points out that in the eyes of Hindu commentators also the Dharma-sūtras differ from the Grhya sūtras in that the former contain rather the universal rules while the latter contain the rules peculiar to individual schools. Cf. Weber Indische Literaturgeschichte 2 Aufl. S. 296.

<sup>2</sup> It seems as though the choice of the Mantras which were to be prescribed for the Grhya ceremonies had often been intentionally made so as to comprise as many Mantras as possible occurring in the Mantra Sākhā which served as foundation to the Grhya texts in question.

When Govindasvāmī (quoted by Bühler Sacred Books of the East, vol. xiv p. xii) designates the Grhyasāstraṃ as sarvādhikāraṃ this should not be understood literally. In general it is true the Grhya acts are the same for the disciples of all the Vedic schools but the Mantras to be used in connection with them differ.

<sup>4</sup> In the introduction to Gobhila I have treated of the special case where a Grhya sūtra besides being connected with one of the great Samhitās, is connected also with a Grhya-samhitā of its own, so to speak with a collection of the Mantras to be used at the Grhya acts.

knowledge of the ritual which is acquired through the study of the proper *Srauta sūtra*<sup>1</sup> It is not necessary to quote the numerous places where the *Gṛhya sūtras* either expressly refer to the *Srauta sūtras* or point to them by repeating the same phrases or often even whole *Sūtras* It will be sufficient to quote one out of many places the opening words of the *Āsvalāyana Gṛhya* which in a way characterise this work as a second part of the *Srauta sūtra*

The rites based on the spreading (of the three sacred fires) have been declared we shall declare the *Gṛhya* rites<sup>2</sup>

Thus it is not difficult to perceive the dependence of the *Gṛhya sūtras* on the *Srauta sūtras* but there remains the much more difficult question whether in each particular case both texts are to be regarded as by the same author or whether the *Gṛhya sūtra* is an appendix to the *Srauta sūtra* composed by another author Tradition accepts the one alternative for some *Sūtras* for other *Sūtras* it accepts the other thus in the domain of the *Rig veda* literature *Āsvalāyana* and *Sankhāyana* are credited with the authorship of a *Srauta sūtra* as well as of a *Gṛhya sūtra* the same is true of *Āpastamba* *Hiranyakeśin*, and other authors On the other hand the authorship of the *Gṛhya sūtras* which follow the *Srauta sūtras* of *Kātyāyana* *Lātyāyana*, *Drāhyāyana*, is not ascribed to *Kātyāyana* *Lātyāyana* *Drāhyāyana* but to *Pāraskara* *Gobhila* and *Khādīrā kārya*.

It seems to me that we should consider the testimony of tradition as entirely trustworthy in the second class of cases Tradition is very much inclined to ascribe to celebrated masters and heads of schools the origin of works which are acknowledged authorities in their schools, even though they are not the authors But it is not likely that tradition should have made a mistake in the opposite

<sup>1</sup> In the domain of the *Atharva veda* literature alone we find this relation reversed here the *Srauta-sūtra* (the *Vaitāna sūtra*) presupposes the *Gṛhya-sūtra* (the *Kausika sūtra*) Cf Prof Garbe's preface to his edition of the *Vaitāna sūtra* p vii. This relation is not extraordinary considering the secondary character of the *Vaitāna sūtra*

<sup>2</sup> *Uktāni vaitānikāni gṛhyāni vakshyāmaḥ.*

direction that e.g. it should designate Pâraskara as author when Kâtyâyana himself was the author

We shall not be able to trust so implicitly to tradition where it puts down the same author for the *Grhya*-sûtra as for the corresponding *Srauta* sūtra, the possibility that such data are false is so large that we have to treat them as doubtful so long as we have not discovered certain proofs of their correctness. At present so far as I can see, we are just as little justified in considering that such a proof has been made as we are able to prove the opposite state of things. It is easy to find the many agreements in contents and expression which exist, for instance between the *Srauta*-sūtra and *Grhya* sūtra of Sankhâyana, or between the *Srauta* sūtra and the *Grhya* sūtra of Āśvalâyana<sup>1</sup>. But these agreements cannot be considered as sufficient proof that in each case the *Grhya* sūtra and the *Srauta* sūtra are by the same author. Even if the author of the *Grhya*-sūtra was not Āśvalâyana or Sankhâyana in person still he must have been at all events perfectly familiar with the works of those teachers and must have intended to fit his work to theirs as closely as possible so that agreements of this kind can in no way astonish us<sup>2</sup>. On the other hand if the *Srauta* sūtras and *Grhya*-sūtras are read together, it is easy to discover small irregularities in the exposition, repetitions and such like which might seem to indicate different authors. But the irregularities of this kind which have been detected up to the present are scarcely of such

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The parallel passages from the *Srauta* sūtra and the *Grhya* sūtra of the Mānavas are brought together in Dr Von Bradke's interesting paper Ueber das Mānava-Grhya-sūtra Zeitschrift der Deutschen Morgenland. Gesellschaft vol xxxvi p 451

<sup>2</sup> For this reason I cannot accept the reasoning through which Prof Buhler (*Sacred Books of the East* vol II p xiv) attempts to prove the identity of the author of the *Srauta* sūtra and of the *Dharma* sūtra of the Āpastambīya school. Buhler seems to assume that the repetition of the same Sūtra and of the same irregular grammatical form in the *Srauta*-sūtra and in the *Dharma* sūtra must either be purely accidental, or if this is impossible that it proves the identity of the authors. But there remains a third possible explanation that the two texts are by different authors one of whom knows and imitates the style of the other.

a character as not to be easily ascribable to mistakes and carelessness such as even a careful author may be guilty of in the course of a large work<sup>1</sup>. It seems to me then that until the discovery of further circumstances throwing light on the question of the identity of the authors of the *Srautas* and of the *Gr̥hyas* it would be premature if we were to venture on a decision of this question in one direction or the other.

Prof Buhler's investigations have made perfectly clear the relation in which the *Gr̥hya-sūtras* and the *Dharma sūtras* stand to each other in those cases where we have texts of both kinds by the same school. In the case of the *Gr̥hya sūtra* and the *Dharma sūtra* of the *Āpastambīyas* he has proved<sup>2</sup> that both texts were the work of the same author according to a common plan so that the *Gr̥hya sūtra* is as short and terse as possible because *Āpastamba* had reserved for the *Dharma-sūtra* a portion of the subject matter generally treated of in the *Gr̥hya sūtras*. Besides there are references in each of the two texts to the other which strengthen the proof of their being written by the same author. In the *Sūtra* collection of *Hiranyakesin* the state of things is different. Here as Prof Buhler has also shown<sup>3</sup>, we find numerous discrepancies between the *Gr̥hya* and the *Dharma sūtra*, which are owing to the fact that while this teacher took as *Dharma sūtra* that of *Āpastamba* with some unessential changes he composed a *Gr̥hya sūtra* of his own. Of the two *Sūtras* of *Baudhāyana* the same distinguished scholar to whom we owe the remarks we have just mentioned has treated in the *Sacred Books of the East* vol. xiv p. xxxi.

I believe that every reader who compares the two kinds of texts will notice that the frame within which the exposition of the *Dharma sūtras* is inclosed is an essentially

<sup>1</sup> Cf. my remarks in the introduction to the *Sāṅkhāyana Gr̥hya*, vol. xxix pp. 5-6.

<sup>2</sup> *Sacred Books of the East* vol. ii p. xxi seq.

<sup>3</sup> *Sacred Books of the East* vol. ii, p. xxiii seq.

broader one than in the case of the *Grīhya* sūtras. We have here I think the same phenomenon that may also be observed for instance in the domain of the Buddhist Vinaya literature, where the exposition of the life of the community was at first given only in connection with the explanation of the list of sins (*Pātimokkha*) which was promulgated every half month at the meetings of the spiritual brethren. It was not till later that a more comprehensive exposition touching all the sides of the life of the community was attempted<sup>1</sup> an exposition which on the one hand no longer limited itself to the points discussed in the *Pātimokkha* and which on the other hand, necessarily had much in common with what was laid down in the *Patimokkha*. The relation of the *Grīhya*-sūtras and *Dharma* sūtras seems to me to be of a similar nature. The *Grīhya* sūtras begin to treat of the events of the daily life of the household but they do not yet undertake to exhaust the great mass of this subject matter, on the contrary they confine themselves principally to the ritual or sacrificial side of household life as is natural owing to their connection with the older ritualistic literature. Then the *Dharma* sūtras take an important step further, their purpose is to describe the whole of the rights and customs which prevail in private civic and public life. They naturally among other things touch upon the ceremonies treated in the *Grīhya*-sūtras but they generally merely mention them and discuss the questions of law and custom which are connected with them, without undertaking to go into the technical ordinances as to the way in which these ceremonies are to be performed<sup>2</sup>.

Only in a few cases do portions treated of in the domain of the *Dharma* sūtras happen to coincide with portions treated of in the *Grīhya* sūtras. Thus especially apart from a few objects of less importance, the detailed rules for the behaviour of the *Snātaka* and the rules for the interruptions

<sup>1</sup> In the work which has *Khandhakā* as its general title and which has been transmitted to us in two parts, *Mahavagga* and *Kūllavagga*.

<sup>2</sup> Compare for instance the explanations concerning the *Upanayana* in the *Dharma*-sūtras (*Apastamba* I, 1. *Gautama* I) with the corresponding sections of the *Grīhya* sūtras.



of the Veda study (anadhyâya) are generally treated in an exactly similar way in the texts of the one and those of the other category

We have spoken above of the metrical peculiarities of the Mantras quoted in the *Gr̥hya-sûtras* the metre of which clearly proves what is indubitable from other reasons that most, if not all of these verses were composed at a perceptibly older period than the descriptions of the sacred acts in the midst of which they are inserted<sup>1</sup>. A second kind of verses which are quoted in the *Gr̥hya sūtras* must be carefully distinguished from these. It is doubtful whether there are any to be found among them which the authors of the *Sūtras* have themselves composed but they were composed at a period decidedly more recent than those Mantras<sup>2</sup>, and they therefore exhibit metrical peculiarities which are essentially different. The verses I mean are Slokas of ritual contents, which are quoted to confirm or to complete what is stated in the prose, and which are introduced by such expressions as tad apy âhuḥ here they say also or tad apī slokāḥ here there are also Slokas, and other similar phrases<sup>3</sup>.

We called attention above (p. xix) to the fact that a verse of this kind occurs in one of the *Gr̥hya* chapters of the *Satapatha Brahmana*, in a metre corresponding to the peculiarities of the older literary style. On the other hand the verses appearing in the *Gr̥hya sūtras* differ only in a few cases from the standard of the later Sloka prosody, as we have it e. g. in the *Mahābhārata* and in the laws of Manu. In the *Zeitschrift der Deutschen Morgenland Gesellschaft* vol. xxxvii p. 67 I have given tables for the verses in question out of the *Sāṅkhāyana Gr̥hya*, and these tables show that the characteristic ending of the first

<sup>1</sup> We do not mean to deny that among these verses too a few of especially modern appearance are to be found e. g. this is true of the verses which Dr. Von Bradke has quoted from the *Mānava Gr̥hya* II 14, 34 (*Zeitschrift der Deutschen Morgenland Gesellschaft*, vol. xxxvi p. 429).

<sup>2</sup> Let me here refer to the fact that one of these verses (*Āśvalāyana Gr̥hya* IV 7 16) concludes with the words thus said Saunaka.

<sup>3</sup> *Āśvalāyana-Gr̥hya* I, 3 10 designates such a verse as *yagñagāthā*.

Sloka Pāda for the later period ॐ — — ॐ which, for instance in the Nalopākhyāna of the Mahābhārata covers precisely five sixths of all the cases occurs in Sāṅkhāyana in thirty cases out of thirty nine that is in about three quarters of the cases<sup>1</sup> Sāṅkhāyana has still twice the ending ॐ — ॐ ॐ which is the rule in the Rīg veda but which is forbidden by the later prosody *prahutaḥ pitṛīkarmanā uktva mantram sprised apaḥ*<sup>2</sup> It may be observed that a similar treatment of the Sloka metre appears also in the Rīg veda Prātisākhya of Saunaka Here too the modern form of the ending of the first pāda dominates, although sometimes the old iambic form is preserved e g II, 5 *antaḥpadamvivṛit tayaḥ* III 6 *anudāttodaye punaḥ*

It seems evident that we have in this Sloka form of the Sūtra period the last preparatory stage which the development of this metre had to traverse, before it arrived at the shape which it assumes in epic poetry and it is to be hoped that more exhaustive observations on this point (account being especially taken of the numerous verses quoted in the Dharma sutras) will throw an important light on the chronology of the literature of this period lying between the Vedas and the post Vedic age

We add to these remarks on the Slokas quoted in the Grīhya sutras that we come upon a number of passages in the midst of the prose of the Sūtras, which without being in any way externally designated as verses, have an unmistakable metrical character, being evidently verses which the authors of the Sūtras found ready made, and which they used for their own aphorisms, either without changing them at all, or with such slight changes that the original form remained clearly recognisable Thus we read in Āśvalāyana (Grīhya I, 6 8) as a definition of the Rākshasa marriage *hatvā bhittvā ka śrshām rudatīm rudadbhyo*

<sup>1</sup> The few verses which are found in Gobhila preserve the same metrical standard as those quoted in Sāṅkhāyana it follows that in Gobhila IV 7 23 *asvatthād agnibhayaṃ brūyāt* we cannot change *brūyāt* in *ka* as Prof. Knauer proposes. The supernumerary syllable of the first foot is unobjectionable but the form ॐ — — of the second foot should not be touched

<sup>2</sup> Both passages are to be found in Sāṅkhāyana Grīhya I 10

haret the approximation of these words to the Sloka metre cannot escape attention and it is only necessary to make *rudadbhyaḥ* and *rudatim* change places in order to obtain a regular Sloka hemistich. In Gobhila the Sûtras I 2 21-27 represent three hemistichs which with one exception (*na ka sopânatkāḥ kvaḥit*) exactly conform to the laws of the Sloka metre. II, 4, 2 gives also a hemistich by slightly changing the order

*Mahavrikshân smasânam ka nadis ka vishamâni ka*<sup>1</sup>

Somewhat more remote from the original verses is the wording of the Sûtras I 6 8 9 *na pravassann upavased ity āhuḥ patnya vratam bhavātīti*, we have the metrical order in one of the Slokas quoted by Sāṅkhâyaṇa (*Grîhya* II, 17) *nopavâsaḥ pravâse syât patni dhârayate vratam*

The verses which are thus either expressly quoted or at any rate made use of by the authors of the *Grîhya* sûtras, do not seem to be taken from connected metrical works any more than the *yagnagâthâs* quoted in the *Brâhmanas*, on the contrary in a later period of literature when texts similar to Manus Code were composed they evidently furnished these texts with some of their materials<sup>2</sup>

Leaving out of consideration the *Khândira Grîhya*, which is evidently a recast of the *Gobhiliya Grîhya*, and the Sûtra of *Hiranyakesin*, which is at least in part, based on that of *Āpastamba*<sup>3</sup> we are not in regard to the other *Grîhya* texts in a condition to prove that one of them borrowed from the other. It often happens that single Sûtras or whole rows of Sûtras agree so exactly in different texts that this agreement cannot be ascribed to chance but this does not—so far at least—enable us to tell which text is to be looked upon as the source of the

<sup>1</sup> The text has *nadīs ka vishamâni ka mahāvrikshân smasânam ka*.

<sup>2</sup> Cf. *Indische Studien*, XV 11. We do not mean to imply anything as to the metrical portions of other Sûtra texts than the *Grîhya* sûtras. As regards some verses quoted in the *Baudhâyaṇa Dharma sūtra* Prof. Buhler (*Sacred Books of the East* vol. xiv p. xli) has shown that they are actually borrowed from a metrical treatise on the Sacred Law.

<sup>3</sup> Cf. Prof. Buhler's remarks *Sacred Books of the East*, vol. ii p. xxiii.

other or whether they have a common source which has been lost

I will content myself with mentioning two such cases of agreement in the one of which we can at least prove that a certain Sūtra cannot originally spring from one of the texts in which we find it, while in the other case we are able by means of a possibly not too uncertain conjecture to reconstruct the opening Sūtras of a lost Grhya sūtra

The description of the *vr̥shotsarga* (i e of the setting a bull at liberty) agrees almost word for word in the Sūtras of Sāṅkhāyana (III, 11) Pāraskara (III 9) and in the Kāṭhaka Grhya In Sāṅkhāyana we read

§ 15 nabhyasthe numantrayate mayobhur ity anuvaka seshena

( When the bull is in the midst of the cows he recites over them the texts mayobhûh, &c, down to the end of the Anuvāka )

On the other hand in Pāraskara we have

§ 7 nabhyastham abhimantrayate mayobhur ity anuvaka seshena

( 'When the bull is in the midst of the cows he recites over it the texts 'mayobhûh &c,' down to the end of the Anuvāka )

The quotation mayobhûh is clear, if we refer it to the Rig veda Hymn X 169 which stands about in the middle of an Anuvaka begins with this word<sup>1</sup> On the other hand in the Vāgasaneyi Samhitā there is no Mantra beginning with Mayobhûh we find this word in the middle of the Mantra XVIII 45, and there follow verses whose use at the *vr̥shotsarga* would seem in part extremely strange There can thus be no doubt that Pāraskara here borrowed from a Sūtra text belonging to the Rig veda a Pratīka, which, when referred to the Vāgasaneyi Samhitā, results in nonsense

The other passage which I wish to discuss here is Pāra

<sup>1</sup> In the Taittiriya Samhitā (VII 4 17) mayobhûh is the beginning of an Anuvāka the expression anuvakaseshena would have no meaning if referred to this text.

skara I 4 1-5 Pāṭaskara being just on the point of describing the marriage ritual prefixes a few sentences the position of which here it is not very easy to understand. A general division of all Pakayagñas—general remarks on the nature of the place for sacrificing—this looks very strange between a discussion of the Arghya and marriage ceremonies. Now these same sentences are found almost word for word and with the same passing on to the marriage ritual in Sāṅkhya also (*Gr̥hya* I 5 1-5). Here as in other cases, we have the borrowing word for word of such portions of text from an older text, and closely related to this phenomenon the fact that the sentences in question are awkwardly woven into the context of the *Gr̥hya* where we read them, and are poorly connected with the surrounding parts. Unless we are much deceived, we have here a fragment from an older source inserted without connection and without change. It would seem that this fragment was the beginning of the original work for the style and contents of these Sūtras are peculiarly appropriate for the beginning. Thus if this conjecture is right, that old lost *Gr̥hya* began with the main division of all the Pakayagñas into four classes and then proceeded at once to the marriage ritual. Later when the texts which we have came into existence, the feeling evidently arose that in this way an important part of the matter had been overlooked. The supplementary matter was then inserted before the old beginning which then naturally as is to be seen in our texts joins on rather strangely and abruptly to these newly added portions.

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# INTRODUCTION

## TO THE

# GRHYA-SÛTRA OF GOBHILA

THE *Grhya* sūtra of Gobhila differs from those of Sāṅkhayana Asvalāyana Paraskara Harayakesin in one essential point while these texts presuppose only the same Vedic *Samhitās* on which also the corresponding *Śrauta sūtras* are based viz the Rīg veda *Samhitā* the Vāgasaneyi *Samhitā* and the Taittirīya-*Samhitā* the *Sūtra* of Gobhila on the other hand presupposes beside the *Samhitā* of the Sāma veda<sup>1</sup>, another collection of Mantras which evidently was composed expressly with the purpose of being used at *Grhya* ceremonies this collection is preserved to us under the title of the Mantra *Brahmana* and it has been edited at Calcutta (1873) with a commentary and Bengali translation by Satyavrata Sāmasramin

Prof Knauer of Kiew to whom all students of the *Grhya* literature are highly indebted for his very accurate edition and translation of Gobhila has been the first to

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The term *Samhitā* of the Sāma veda ought to be understood here in its narrower sense as denoting the so-called first book of the *Samhitā* the *Āhanda āṅkika* or collection of Yoni verses (see on the relation between this collection and the second book my remarks in the *Zeitschrift der Deutschen Morgenländischen Gesellschaft* vol xxviii pp 464 seq.) Prof Knauer in his list of the verses quoted by Gobhila (p 29 of his translation of the *Gobhilya Grhya*) states that Sāma veda II 1138 (= I 2,6) and 1139 is quoted in Gobhila III 9,6 but an accurate analysis of the words of Gobhila shows that the verse II 1139 is not referred to so that only the verse II 1138 remains, which occurs also in the first book of the *Samhitā*. The *dvika* of which Gobhila speaks in that *Sūtra* is not a *dvika* but as the commentators rightly understand it see Knauer's edition of the text p xii it is a dyad of Samans or melodies the two *kāvasha* Sāmans which are based on the text I 2,6 and are given in the great Sāma veda edition of Satyavrata Sāmasramin vol 1 pp 566-567.

In the same way the *Grhya* sūtra of Apastamba stands in connection with a similar collection of *Grhya* verses and formulas the *Apastambīya Mantra pāṭha*.

examine into the relation in which the two texts, the Mantra Brāhmaṇa and the Gobhīliya sūtra stand to each other. He has very kindly enabled me to make use before they were published of the results of his investigations, which he has laid down in the introduction to his translation of Gobhila. While I wish therefore to acknowledge the obligation under which Prof Knauer has thus laid me, I must try on the other side to state my own opinion as to the problem in question which in some points differs from or is even opposed to the theory by which Prof Knauer has tried to solve it.

To begin with that side of the question regarding which there can scarcely be any doubt it is certain I believe, that Gobhila supposes the Mantra Brāhmaṇa to be known to the students of his Sūtra. The reasons which show this are obvious enough<sup>1</sup>. By far the greater part of the Mantras of which Gobhila quotes the first words are not found in the Sāma veda nor for the most part in any other Vedic Saṃhita except in the Mantra Brāhmaṇa in which they stand in exactly the same order in which they are referred to by Gobhila. The descriptions of the Grhya sacrifices by Gobhila would have been meaningless and useless, and the sacrificer who had to perform his domestic ceremonies according to the ritual of Gobhila would have been unable to do so unless he had known those Mantras as contained in the Mantra-Brāhmaṇa. And not only the Mantras but also the order in which the Mantras stood for Sūtras such as for instance Gobh II 1, 10 ( With the two following verses he should wash &c ) would have no meaning except for one who had studied the Mantra Brāhmaṇa which alone could show which the two following verses were.

There are consequently two possibilities either the Mantra Brāhmaṇa existed before the Gobhīliya sūtra, or the two works have been composed together and on one common plan. It is the first of these alternatives which Prof Knauer maintains. I wish on the other hand to call

<sup>1</sup> Cf. Knauer's Introduction pp 24 31 seq

the attention of Vedic scholars to some facts which seem to me to render the second more probable

A great part of the Mantras which have to be recited according to Gobhila at the performance of the *Grihya* ceremonies are not given in the *Mantra Brâhmaṇa* but they are either found in the *Sâma veda Samhitâ* and then their *Pratikas* are quoted by Gobhila or they are cited by Gobhila in extenso. Thus for the ceremonies described in the first *Prapâṭhaka* of Gobhila such as the morning and evening offerings and the sacrifices of the full and new moon the *Mantra Brâhmaṇa* gives with one single exception no Mantras at all<sup>1</sup>, but those Mantras most of which consist only of a few words are given by Gobhila only. It is scarcely to be believed that in a *Samhitâ* which had to contain the Mantras required for the performance of the *Grihya* sacrifices the Mantras belonging to the two daily and the two fortnightly sacrifices which occupy one of the first places among all *Grihya* ceremonies and are treated of accordingly in all *Grihya* sūtras should have been omitted unless that *Samhitâ* was intended to stand in relation to another text by which that deficiency was supplied and the *Gobhiliya* sūtra exactly supplies it. Prof Knauer thinks that those Mantras were omitted because they had already found their place in the *Srauta* ritual but we must not forget that in the *Srauta* ritual of the *Sâma* vedins neither the *Agnihotya* nor the *Darsapûrna mâsa* sacrifices, which are performed without the assistance of priests of the *Udgâtra* class are treated of. Moreover the one Mantra to which we have already alluded<sup>2</sup> the single one which corresponds in the *Mantra Brâhmaṇa* to the first book of Gobhila, seems to me quite sufficient to show that it was not the intention of the compiler of that text to disregard that group of sacrifices. He gave that Mantra only because the other Mantras consisting of but a few words were given in extenso in the Gobhila text. The Mantra of which we speak belongs to the description

<sup>1</sup> Cf. Knauer's translation Introduction p. 25

<sup>2</sup> *Mantra Brâhmaṇa* I. 1. 1



of the paryukshana of the sacrificial fire The sacrificer pours out water to the south, the west, and the north of the fire with the Mantras Adite numanyasva Anumate numanyasva Sarasvaty anumanyasva then he sprinkles water round the fire once or three times with a longer Mantra Deva Savitaḥ prasuva yagñam prasuva yagñapatim bhagāya Divyo gandharvaḥ ketapuḥ ketam naḥ punatu Vakaspatir vaḥam nṛḥ svadatu This last one is the Mantra given in its entirety in the Mantra Brāhmaṇa while Gobhila<sup>1</sup> has only the first words of it To assume here that the author of the Mantra Brāhmaṇa knew only of that one Mantra and that at the time of Gobhila the custom of the Sāma vedins had undergone a change, so that they used four Mantras instead of the one would be in my opinion an artificial and not very probable way of explaining the facts a much more natural supposition would be I believe, that the Sūtra and the Mantra Brāhmaṇa describe one and the same form of the ceremony so that the Brāhmaṇa by omitting the short Mantras which were given in the Sūtra in their entirety implicitly refers to the Sūtra, and the Sūtra on the other hand by quoting only the first words of the longer Mantra refers to the Brāhmaṇa in which the full text of that Mantra was given

Among the numerous ceremonies described by Gobhila which could furnish the occasion for similar remarks, we select only two the rites performed in the evening of the wedding day<sup>2</sup> and the sacrifice on the full moon day of Arvayuga<sup>3</sup> The bridegroom having carried away his bride from her home, takes her to the house of a Brāhmaṇa and when the stars have appeared he makes six oblations with the six verses lekḥāsandhishu pakshmasu (Mantra Br I, 3 1-6) these are given in the Mantra Brāhmaṇa and Gobhila has only the Pratika Then follow two short Mantras the bride to whom the polar star has been shown addresses that star with the words dhruvam asi dhruvāham patikule bhuyāsam amushyāsāv iti,

Gobh. I, 3, 4

<sup>2</sup> Gobh. II 3 17 seq

<sup>3</sup> Gobh. III 8

and when she sees the star Arundhatî she says *ruddhâham aśmî*. As the full wording of these Mantras is given by Gobhila they are omitted in the *Brâhmana*. Finally the bridegroom recites over the bride the *Rik dhruva dyaur dhruvâ pr̥thivî* &c. this we find in the M B (I 3 7) the Pratika only being quoted by Gobhila. If one were to suppose here that in the two texts two different stages in the development of this ceremony are represented so that only the Mantras *lel hasandhishu* and *dhruva dyauḥ* would belong to the more ancient form of it while the Mantras *dhruvam aśî* and *ruddhâham aśmî* would have been introduced at a later time, it may perhaps not be possible to disprove in the strictest sense of the word such an opinion. But I think the data we have given point to another solution of the problem which if not the only admissible is yet the most probable and natural one. Gobhila gave the full wording of the shorter Mantras with which the description of the ceremony could be interwoven without becoming obscure or disproportionate the longer Mantras would have interrupted rather tediously and inconveniently the coherency of his ritual statements so he separated them from the rest of his work and made a separate *Saṃhita* of them. It is true that there are some exceptions to the rule that all long Mantras are given in the *Mantia Brâhmana* and all short Mantras only in the *Sûtra* on the one hand there are some Mantras of considerable extent that are given by Gobhila and omitted in the *Brâhmana* thus for instance the Mantra *yady aśî sauṃî* used at a preparatory ceremony that belongs to the *Pur̥ṣavana*<sup>1</sup>. On the other hand, a number of short Mantras which Gobhila gives in extenso are found nevertheless also in the *Mantia-Brâhmana* such is the case for instance, with many of the Mantras belonging to the worship of the Fathers, Gobhila IV 2 3 *Mantia Br* II 3

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Gobh II 6 7 It is possible though we have no positive evidence for the conjecture that such statements regarding preparatory or auxiliary ceremonies may here and there have been added to the *Sûtra* collection in a later time. The *Khâdira Gr̥hya* (II 2 20) has instead of that long Mantra only a few words which in the *Gobhiliya sūtra* stand at the end of it.

It appears then that allowance must be made for a certain inconsistency or carelessness in the distribution of the material between the two texts and such an assumption will easily be allowed by any one who does not entertain very exaggerated ideas as to the care and reflection which presided over the composition of the Sūtra texts

I will add only a few words concerning a second Grhya ceremony which calls for the same sort of comment as the rites which have just been discussed For the offering on the day of the full moon Gobhila prescribes (III 8 2) first the verse â no mitravarunâ second the verse ma nas toke The Mantra-Brâhmana (II 1 8) has the second of these verses only not the first conversely the first verse alone and not the second is to be found in the Samhitâ of the Sama veda (I 220) We could hardly assume as I think, that the Mantra Brahmana presupposed another form of the rite differing from Gobhila's, we should be much more inclined to consider the leaving out of that matter which was contained in other texts of the Sâma veda as a proof that the compiler of the Mantra Brahmana assumed that those texts were known<sup>1</sup>

And this brings me to one of Prof Knauer's conjectures concerning the Mantra Brâhmana which I have not yet touched According to tradition we consider the Mantra Brâhmana as belonging to the Sâma veda in the Calcutta edition it is designated as the Sâma vedasya Mantra-Brâhmanam Prof Knauer thinks that it is doubtful whether the Mantra Brâhmana belonged to the Sâma veda originally He conjectures<sup>2</sup> that it existed already in the

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<sup>1</sup> Any one who holds the view that the ritualistic formulas which are not contained in the Mantra Brahmana represent later extensions of the ceremonies in question will do well to notice how in any one of the offerings of the Sruta ritual which we possess both in the old description of the Samhitâ and Brâhmana texts and in the more recent description of the Sūtra texts, Mantras have been added in more recent times to the former ones I think that it would be difficult to draw from such observations any argument of analogy calculated to support Dr Knauer's opinion as to the relation of the Mantras in Gobhila and in the Mantra Brâhmana

Introduction to his translation p. 23

period during which the separate schools were as yet in the process of sifting when there were as yet no Sâma vedists in the later and stricter sense of the term<sup>1</sup> For out of 249 Mantras of the Mantra Brâhmaṇya there are only four which are found in the Sâma veda<sup>2</sup> as Prof Knauer has shown while a much greater number of these Mantras occur in the other Vedic Saṃhitās I should be inclined to conclude the other way just because the author of the Mantra Brâhmaṇya presupposed a knowledge of the Saṃhita of the Sâma veda but not of the other Vedas—or in other words because he destined his work for Sâma vedins he did not need to repeat what was in the Sâma veda, but was compelled to incorporate in his compilation the Mantras out of the Rig veda or of the Yajur veda<sup>3</sup> Moreover I would draw the same conclusions from the Mantras cited by Gobhila which are absent in the Mantra Brâhmaṇya as I did from the Mantras which occur in the Mantra Brâhmaṇya, but are not to be found in the Sâma veda Those Mantras are all to be found in the Sâma veda with the exception of those which Gobhila has in extenso and which therefore could be omitted in the Mantra Brâhmaṇya If we examine the thirteen Mantras collected by Prof Knauer (p 29) we find that in the case of nine of them the passage of the Sama-veda (always of the first Arṅka of the Sama veda) where they are to be found is quoted by Prof Knauer

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Besides the reasons given below in opposition to this conjecture I may be permitted to point out that this hypothesis is contrary to the whole chronology of the Gṛhya literature which we endeavoured to arrive at in the general introduction It is a priori extremely improbable that there was a Gṛhya Saṃhita at a time when there was as yet no Sama-veda.

<sup>1</sup> Viz (according to Prof Knauer's alphabetical list of the Mantras of the Mantra Brâhmaṇya) *imam stomam arhate* M B II 4, 2=Sv I 66 II 414 *tat savitur vare dyam*, M B I 6 29=Sv II 812 *bharâmedhnam* M B II 4 3=Sv II 415 *sakema tvâ* M B II 4 4=Sv II 416

Notice that of the four exceptional cases which we put together in the previous note three cases are Mantras which are found only in the second Arṅka of the Sâma veda not in the first (cf above p 3 note 1) The fourth verse (M B II 4 2) is to be found in the first Arṅka it is true but it stands closely related to two verses which are not to be found in that Arṅka (M B II 4 3 4) This explains why it was put into the Mantra Brâhmaṇya as well as those two verses

The four other cases are

*rikam sâma yagâmahe* Gobh III 2 48

*tak kakshur devahitam* III 8 5

*sam anyâ yanti* III 9 7

*pragâpataye* IV 7 36

Of these Mantras the first is contained in the Sama veda (I 369) just as the nine first mentioned ones the second is quoted by Gobhila in extenso the third is to be found in the Âraṇyaka division of the Sâma veda I (vol II p 29 ed Bibl Ind) in the fourth finally the text is corrupt it is intended for the verse out of the Mantra Brâhmana Pragâpate na tvad etâny anyak Thus the four apparent exceptions all vanish and we have in the Mantras which are absent in the Mantra Brahmana a new proof that this text belongs to the literature of the Sâma veda<sup>1</sup>

Thus according to my view we may describe the origin of the Mantra Brahmana as follows The Sâma-veda contained in its Samhita a much smaller number of Mantras applicable to the Grîhya rites than either the Rig veda or the Yagur-veda, the peculiar character of the Saman texts, intended for musical recitations at the most important sacrificial offerings was quite remote from the character of formulas suitable for the celebration of a wedding for the birth of a child for the consecration of fields and flocks Hence it is that to a much greater extent than Âsvilâyana or Paraskara Gobhila mentions Mantras for which a reference to the Samhita was not sufficient and this led to the compiling of a separate Samhitâ of such Grîhya mantras, which presupposes the Grîhya-sutra just as the latter presupposes this Samhitâ The almost perfect agreement of the Mantra Brahmana with Gobhila furnishes a valuable

<sup>1</sup> One will not object that the Mantras in question which are absent in the Mantra Brâhmana are all to be found in the Rig veda as well as in the Sama veda Since almost all the verses of the Sama veda are taken from the Rig veda there is nothing astonishing about this. Before one could conclude from this that the Mantra Brâhmana belong to the Rig veda he would have to answer the question How is it that the verses in question are always verses of the Rig veda which are repeated in the Sama veda? Why are there not among them verses which are not to be found in the Sâma veda?

warrant for the good preservation of the two texts of small discrepancies I have noted only two *Mantra Brahmana* I 6 15 the formula *âgantrâ samaganmahî* s given for the ceremony of the Upanayana while Gobhila does not prescribe this Mantra for this ceremony although other *Gr̥hya* texts do and secondly the *Mantra Brâhma* II, 3, 1-7 does not consist of six verses as Gobh IV 6 5-6 allows us to assume but of seven verses

In concluding this introduction notice is to be drawn to the fact that the text of Gobhila has preserved for us the traces of a division differing from the one into four *Prapâṭhakas* which is handed down by tradition in a number of places certain *Sûtras* or the last words of certain *Sûtras* are set down twice a well known way of indicating the close of a chapter This repetition besides occurring at the end of the first third and fourth *Prapâṭhaka* (not at the end of the second) is to be found in the following places which become more frequent towards the close of the work I 4 31, III 6 15 IV, 1 22 4 34 5 34, 6, 16

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# GRHYA-SŪTRA OF GOBHILA

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## PRAPATHAKA I KANDIKA 1

1 Now henceforth we shall explain the domestic sacrifices

2 He should perform (the ceremonies) wearing the sacrificial cord on his left shoulder and having sipped water

3 During the northern course of the sun at the time of the increasing moon, on an auspicious day before noon this he should know as the (proper) time (for performing the ceremonies)

4 And as the prescription (is stated with regard to the time of the single ceremonies)

5 All (ceremonies) are accompanied by the Anvâhârya (Srâddha)

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1 1-4 Comp Khadira Grhya I 1 1 2 3 7

5 I cannot give the translation of the words *sarvâny evân vaharyavanti* without expressing my doubts as to whether the commentator whom I have followed, is right. He says *anu paskad âhriyate yasmât prakṛitam karma itī anu paskad ahriyate yat prastutât (prīkṛitat?) karmāna itī ānvâhâryam nāndimu kṣasraddham dakṣhiṇâ kōtyate*. It is evident that the first explanation of *anvâhârya* as a ceremony after which the chief sacrifice follows is inadmissible. Below IV 4 3 4 Gobhila himself defines the *Anvâhârya Srâddha* as a monthly ceremony (comp *Manu II* 123 Max Muller India p 240) it is consequently different from a *Sraddha* accompanying each *Grhya* sacrifice. The Sloka which the commentary quotes from a *grhyantara* seems to me not to remove the doubt. I think rather that it contains a speculation based on this very passage of Gobhila taken in the sense in



6 At the end (of each ceremony) he should feed worthy (Brahmanas) according to his ability

7 A student after he has studied the Veda when going to put the last piece of wood (on the fire) —

8 Or to seize a wife's hand (i.e. to marry her) —

9 Should fetch water from a hidden place should sweep a place which is inclined towards north east or which is level and should besmear it (with cow dung) Beginning from the centre of it he should draw a line from west to east, (another line) from south to north which touches that line at its western end and three lines from west to east (touching the northwards turned line at three different points) in its midst (i.e. at neither of its ends) He then should besprinkle (those lines with water)

10 In this way the Lakshana (i.e. the preparation of the place for the sacred fire) is performed everywhere

11 With the words Bhur bhuvaḥ svaḥ they carry the fire forward (to that place) so that they have it in front of them

12 Or after the householder has died the chief

which the commentator takes it and on the Sūtras IV 4 3 4 Thus I rather believe that we ought to understand anvāharya as a mass of food like that offered after the darapātṛnamasau sacrifices to the officiating priests (Hillebrandt Neu und Vollmondsopfer 133) and I propose to translate All (sacrifices) are followed by (the offering of) the Anvāhārya food (to the priest)

6 Khādira Gṛihya I, 1 3

7 The text goes on to treat of the setting up of the domestic fire Khādira Gṛihya I 3 1

9 Khādira Gṛihya I 3 1 seqq. Gṛihya samgraha I 47 seqq. Zeitschrift der Deutschen Morgenl. Gesellschaft XXXV 227

12 I have followed in the translation of parameshvara anavāyam the

(of the family) should do it (i.e. he should set up the sacred fire)

13 In this way on the coincidence of an (auspicious) Tithi and an (auspicious) Nakshatra (or of such a Nakshatra) and a Parvan—

14 On the full moon day or on the new moon day then he should celebrate the setting up of his (sacred domestic) fire

15 He should get fire from a Vaisya's house or from a frying pan and should set it up (as his sacred fire)

16 Or (he should fetch it) from the house of one who offers many sacrifices be it a Brâhmaṇa, or a Râganya or a Vaisya

17 Or he may kindle another fire by attrition and may set it up

18 That is pure but it does not bring prosperity

19 He may do what he likes (of the things stated as admissible in the last Sûtras)

20 When he puts (at the end of his studentship) the last piece of wood (on the fire) or when he sacrifices when going to seize the hand of a wife that fire he should keep

21 That becomes his (sacred) domestic fire

22 Thereby his morning oblation has been offered

way indicated by the *Grihya samskṛta* I 77 and by *Saṅkhāyana* (I 15) *prete va gṛhapatāu svayam gṛhṇāt* I think the *parameshṭhi* is the same person as the *gṛhṇātā*. The commentary gives a different explanation *parameshṭhi agnir ity ākashate tasya parameshṭhino gneḥ karam yathoktena vidhau svikaṣyam*

15-18 *Khādira Crīḥya* I 3 seqq

20 21 *Khādira Grihya* I 5 1 2 Comp also above Sûtras 7 and 8

22 I.e. in the first of the two cases mentioned in Sûtra 20 the

23 Beginning from that time the sacrificing (of regular morning and evening oblations) in the domestic fire is prescribed so that he begins with an evening oblation

24 Before the time has come for setting the fire in a blaze he should fetch in the evening and in the morning from a hidden place the water with which the different acts (such as sipping water) are performed

25 Or (he should fetch water only) in the evening

26 Or he should draw it out of a water pot or of a barrel

27 Before sunset he should set the fire in a blaze, and sacrifice the evening oblation after sunset

28 In the morning he should set the fire in a blaze before sunrise and should sacrifice the morning oblation before sunrise or after it

## KANDIKA 2

1 He takes as his *yagnopavita* (i.e. sacrificial cord) a string or a garment, or simply a rope of Kusa grass

putting of fuel on the fire and in the second case the oblations of food grain &c. prescribed for the wedding are considered as the sacrificer's morning oblation in his newly established *Critha* fire so that the regular oblations have to begin with the *sav mahuti*.

25 Khadira *Critha* I 5-6 Comp. Prof. Bloomfield's note 2 *Zeitschrift der Deutschen Morgenl. Gesellschaft*, XXXV, 561

27-28 Khadira *Critha* I 5-7-9 As to the two cases regarding the time of the morning oblation comp. *Indische Studien* X 329

29-34 Rule regarding the *Upavita* Khadira *Critha* I 11-4-6 Compare the detailed description of the nine threads of which the *Upavita* string should consist in the *Grihya-samgraha* II 48 seqq. A string was evidently considered as the regular and preferable form of the *Upavita* with regard to the second kind of *Upavita* mentioned in Sûtra 1 the commentary says: A garment (is used)

2 Raising his right arm putting the head into (the upavita) he suspends (the cord) over his left shoulder so that it hangs down on his right side thus he becomes *yagñopavitin*

3 Raising his left arm putting the head into (the upavita) he suspends it over his right shoulder so that it hangs down on his left side thus he becomes *prākṣinâvitin*

4 *Prākṣinâvitin* however he is only at sacrifices offered to the Manes

5 Having gone in a northern direction from the fire, having washed his hands and feet and having seated himself, he should sip water three times and wipe off (the water) twice

6 Having besprinkled his feet (with water) let him besprinkle his head

7 Let him touch the organs of his senses with water

8 The two eyes the nose the two ears

9 Whatever (limb of his body) requires his consideration (whether it is pure or not) that he should touch with water (i e with a wet hand)

10 Here they say

11 Let him not touch (himself with water or sip water) while walking

12 Nor standing

13 Nor laughing

14 Nor looking about,

15 Nor without bending down

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if the Upavita has been lost for instance in a forest, and if it is impossible to get a string A similar remark is given with reference to the third kind of Upavita the rope of Kusa grass

5-32 Rules regarding the *âkṣamana* and *upaspa sana*  
*Khādura Gr̥hya* I 1 7-10 *Manu* II 60 seqq

- 16 Nor (throwing up the water) with his fingers
- 17 Nor except with the (proper) Tirtha
- 18 Nor uttering a sound
- 19 Nor without looking (at the water)
- 20 Nor with his shoulders put back,
- 21 Nor wearing a part of his under garment as if it were an upper garment,
- 22 Nor with warm water
- 23 Nor with foamy water
- 24 And in no case wearing sandals
- 25 (Not) with a turban on his head (?)
- 26 (Not with his garment) tied round his neck
- 27 And not stretching out his feet
- 28 When he has finally touched (water) again he becomes pure
- 29 Let him however sip only water that reaches his heart
- 30 For if he does otherwise he remains impure
- 31 Now the cases in which he has to touch (water) a second time

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17 As to the Tirthas (or parts of the hand) sacred to the different deities or beings, comp *Vasishṭha* III, 64 seqq, &c See also *Manu* II, 58

20 According to the commentary he has to hold his hands between his knees Comp *Saṅkh Grīhya* I 10 8 Thus the shoulders are brought forward

21-27 These Sūtras form three regular *Sloka* hemistichs Only at the end of the second hemistich there is a metrical irregularity (*sopānakaḥ kvaṭ* standing at the end of the verse)

25 *Kasaktikaḥ* which the commentary explains as a compound of *ka*, the head and *āsaktikā*=*āveshikā*

28 *Khādīra-Grīhya* I 1 10

29 In other texts (for instance, *Manu* II, 62 *Vasishṭha* III 31 seqq) it is stated that a *Brāhmana* should sip water that reaches his heart, a *Kshatriya* water reaching his throat, a *Vaiśya* water that wets his palate a *Sūdra* should only touch water with his lips

32 Having slept or eaten or sneezed or taken a bath, or drunk something or changed (his garments), or walked on the high road or gone to a cemetery he should sip water and then sip water again

### KANDIKA 3

1 Having put wood on the (sacred) fire having swept (the ground) round it he should bending his right knee pour out to the south of the fire his joined hands full of water with (the words) Aditi ! Give thy consent !

2 To the west with (the words) Anumatī ! Give thy consent !

3 To the north with (the words) Sarasvatī ! Give thy consent !

4 With (the words) God Savitrī ! Give thy impulse ! (Mantra Brāhmaṇa I 1, 1) he should sprinkle (water) round the fire once or thrice so as to keep his right side turned towards it—

5 Interchanging the points at which he begins and ends the (sprinkling of water) and sprinkling so as to encompass what he is going to offer (with the streams of water)

6 Let him then make oblations of the sacrificial food, be it prepared or raw over the fire

32 This Sūtra again forms a Sloka though a slightly irregular Sloka

3 Rules regarding the daily morning and evening sacrifice

1-5 Khadira Gr̥hya I 2, 17-21

6 The sacrificial food is either *kṛta* (prepared) or *akṛta* (unprepared) A mess of boiled rice for instance is *kṛta*, rice grains are *akṛta*

7 If it is raw, he should sacrifice after having washed it and having let the water drop off

8 If it consists in curds or milk or rice gruel (he should sacrifice it) with a brazen bowl or with the pot in which the oblations of boiled rice are prepared or also with the (sacrificial spoon called) Sruva

9 In the evening the first (oblation) with (the formula), To Agni Svaha! the second silently in the middle and in the north eastern part (of the fire)

10 In the morning the first (oblation) with (the formula) To Sūrya Svāhā! the second again silently again in the middle and in the north eastern part (of the fire)

11 Having put a piece of wood (on the fire) and having again sprinkled (water) round it he should pour out again his joined hands full of water in the same way (as prescribed in the Sūtras 1-3) in the Mantras he says 'Thou hast given thy consent (instead of Give thy consent )

12 Having circumambulated the fire so as to turn his right side towards it having poured out the remains of water and filled the vessel again and put it (in its proper place) (he may do) whatever his business is

7-12 Khādīra Grhyā I 5 10-12 Prodaka in Sūtra 7 is explained by pragatodaka

9-10 Khādīra Grhyā I 1 13-15

9 The first oblation is made in the middle the second, sacred to Pragapati (Sankhayana I 3 15 &c) in the north eastern part of the sacred fire The tenth Sūtra of course is to be understood in the same way

12 The water is that mentioned chap 1 24 With regard to

13 In that way from that time (in which he has begun to offer the two daily sacrifices) he should sacrifice, or should have sacrificed over the (sacred) domestic fire till the end of his life

14 Here now they say

15 If they like, his wife may offer the morning and evening oblations over the domestic fire For his wife is (as it were) his house, and that fire is the domestic fire'

16 When the morning meal or the evening meal is ready he should make (his wife) say, It is ready! —

17 In an unbroken voice (?) having made himself pure,

18 He replies in a loud voice Om! Then in

yathartham the commentary says *yathartham karmapavargavihitam Vāmadevyaganādikam prātarāhutipaskadvihitam brahmayagñam vā kuryād iti vākyaśeṣaḥ* Similarly in the note on II 4 11 it is said *yathārtham iti karmanāḥ parisamāptir učyate* II 8 17 *yathārtham tantrasamapanam kuryāt &c* In my translation I have adopted the opinion of Professor Weber (*Indische Studien*, V 375) according to whom *yathārtham* simply means (he should behave) as required by circumstances (he should do) what happens to be his business

13 The last words are *â gñitāvabhṛtha* which literally means 'till the Avabhṛtha bath of his life The Avabhṛtha bath is the bath taken at the end of certain sacrifices so that the Avabhṛtha of life signifies death

15 Khadira-Grīhya I 5 17

16-18 Khādira Grīhya, 11 18 19 In my translation of Sūtra 17 I have adopted though not quite without doubt the conjecture of Professor Roth given in Professor Knauer's note p 137 Professor Roth writes *ṛtebhangaya vākā* or *ṛtebhagaya vākā* he says simply om and not *ô-ô ô ô ô-om*. According to the commentary Sūtra 17 would refer to the wife not to the husband

18 The MSS give *mākhyâ* and *mākshâ*. We ought to read *tan ma kshâyīty upāmsu* Comp *Āpastamba* II 2 3 11



a low voice To that (food) I bring adoration  
May it not fail !

#### KANDIKA 4

1 He then should silently offer the Balis

2 Let him speak only what refers to the due preparation of the food With guests he may converse if he likes.

3 He then should take some portion of food which is fit for sacrifice should pour over it some liquid fit for sacrifice (such as ghee, milk or curds) and should sacrifice it silently in the fire with his hand

4 The first oblation is sacred to Pragapati the second to (Agni) Svishṭakṛt

5 He then should offer the Balis inside or outside (the Agnvagāra) having well cleansed the ground

6 Let him pour out water once, and put down Balis in four places and finally sprinkle once (water on the four Balis)

7 Or let him for each Bali which he puts down sprinkle (water) before and afterwards

8 What he puts down first that is the Bali belonging to the Earth What in the second place to Vāyu What in the third place, to the Visve devās What in the fourth place to Pragapati

9 Then he should offer other Balis (near) the water pot, the middle (post and) the door the first Bali is sacred to the Waters, the second to the Herbs and Trees, the third to the Ether

4 1 seqq The daily Bali offering Khādira Grhya I 5 20 seqq

9 According to the commentary the first of these three Balis has

10 Then he should offer another Balı in the bed or in the privy That Balı belongs either to Kâma or to Manyu

11 Then (another Balı) on the heap of sweepings, that (belongs) to the hosts of Rakshas

12 The remnants of the Balis he should besprinkle with water and should pour them out towards the south from right to left they belong to the Fathers

13 Let him sacrifice in the fire sitting

14 Let him make the oblation to the Fathers sitting the other (Balis he may offer) as it happens

15 He should, however offer those Balis himself as long as he stays at home

16 Or another person who must be a Brahmana (should offer them for him)

17 Both the husband and his wife (should offer them)

18 This is the rule for householders

19 The wife in the evening the man in the morning thus (it is stated)

20 He should offer such Balis of all food whatever be it prepared for the Fathers or for auspicious

to be offered near the water pot the second near the middle door of the house the third (comp Gautama V 16) in the air With the genitives the word samîpe is supplied It is difficult to understand why the author if his intention had been to state three places in which the Balis had to be offered should have mentioned only two Thus I believe that the right explanation is that of Professor Knauer who takes madhyama in the sense of the middle post of the house (comp III 3 31)

11 The commentary explains avasālavı neıe as is frequently the case by pıtrıtrıthēna I agree with the opinion pronounced in the Petersburg Dictionary in rejecting this explanation

19 Comp Manu III 121

purposes (for instance for being offered to Brahmanas) or for (ordinary) purposes

21 Only in the case of a sacrifice (this rule) ceases

22 If rice and barley are prepared for one and the same meal he should having offered (Balis) of the one or the other (kind of food) consider his duty as fulfilled

23 If the food is cooked at different times for one meal he should perform this Bali ceremony only once

24 If food is prepared at different places for one family he should perform this Bali ceremony only from (the food which is prepared in) the kitchen belonging to the householder

25 However (of the persons belonging to the family) he whose food becomes ready before (that of the householder) (that person) should offer the prescribed portion in the fire and give to a Brâhmana his share (of the food), and then should eat himself

26 He whose (food becomes ready) after (that of the householder) should only eat.

27 Here they say also

28 At the end of that offering of Balis let him pronounce a wish Then it will be fulfilled to him'

29 He himself however, should offer the Asasya Bali from the barley (harvest) till the rice (harvest), and from the rice (-harvest) till the barley (harvest) This is called the Asasya Bali

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22 Kala I take as the commentator does for bhoganakâla

23 Here agam kâla occurs in the same sense Comp Khâdira Grhya I 5 34

29 Khâdira-Grhya I 5 37 The barley harvest is in the hot season the rice harvest in autumn (see Zimmer Altindisches Leben 243) The sacrificer offers barley from the barley harvest till the rice harvest, and rice from the rice harvest till the barley harvest

30 Thus he obtains long life

31 When a donation has been made he should offer a Bali of chaff of the scum of boiled rice and of water This is sacred to Rudra This is sacred to Rudra

### KÂNDIKA 5

1 Now at the times of the new moon and of the full moon (the following ceremonies are performed)

2 Let him fast on that full moon day (when the full moon rises) at the meeting (of day and night)

3 The following day, according to some (teachers)

4 And on that day on which the moon is not seen (he should fast considering it) as the new-moon day

5 The ends of the half-months are the time for fasting the beginnings for sacrifice

6 With the sacrificial food of the new moon

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The Bali is called â sasya, because it is offered until (â) the next crop (sasya) is ripe As to the regulation that the sacrificer has to offer it himself compare above Sûtras 15-19

31 Khândira Grîhya I 5 30 The repetition of the last words makes it probable that this Sûtra was at one time considered the end of the first book Comp Introduction p 11

5 Description of the sacrifices of the full and new moon Paradigm of the regular Sthâlipâka offering The first twelve Sûtras of this chapter have been translated by Professor Weber Ueber den Vedakalender namens Jyotusham pp 50 seq

2 See the note below at Sûtra 10

3 With these two Sûtras sandhyâm paurṇamâsīm upavaset, uttarâm ity eke a passage should be compared which is identically found in the Aitareya (VII 11), and in the Kaushîtaka Brahmana (III 1) pûrvâm paurṇamâsīm upavased iti Paingyam uttarâm iti Kaushîtakam

6 The month is reckoned here, as is usually done, as beginning with the fortnight of the increasing moon

sacrifice he celebrates the first half (of the month) with that of the full moon sacrifice the second

7 Full moon is the greatest distance of sun and moon, new moon is their nearest approach

8 That day on which the moon is not seen, that he should take as the day of new moon

9 Sometimes he may also while (the moon) is (still) visible (accept it as the day of new moon), for (already then the moon) has made its way

10 The time of full moon is reckoned in three ways (when the full moon rises at) the meeting (of day and night) or when it rises after sunset or when it stands high (in the sky at sunset)

11 Now on what day it becomes full—

12 The doctrine on this point has to be studied

7 Here begins a new exposition of the question of full and new moon which stands independently by the side of the former sections, and which Gobhila has not taken much care to weld together with them. Comp Sūtra 10 with Sūtras 2 and 3 and Sūtra 8 with Sūtra 4

10 The first of the three times is that mentioned in Sūtra 2. It seems to me not very safe to interpret sandhya in that modern sense in which sandhi is used for instance in the verse quoted by Mādhava, Weber Jyotisha 51 so that it designates the meeting point of the bright and of the dark fortnight ( âvartane yadâ sandhiâ par vapratipador bhavet &c ). If sandhyâ were that we should expect that the same word would occupy a similar position in the definition of amavâsyâ. I prefer therefore with the commentary to understand sandhyâ in its ancient sense as the time which divides day from night. Thus sandhyâ paurṇamâsī the full moon day on which the moon rises at the meeting of day and night stands in opposition to uttarâ paurṇamâsī (Sūtra 2) or to astamitodita (scil paurṇamâsī Sūtra 10), exactly in the same way as in the Brāhmaṇa passages quoted above (note on § 3) pūrvâ paurṇamâsī is opposed to uttarâ paurṇamâsī. The second and third cases are those of the full moon rising (shortly) after sunset and of the moon becoming full when standing high in the sky

separately One should study it, or should ascertain (the exact time of) the Parvan from those who know it

13 Now on the day which is the fast day on that day in the forenoon having offered his morning oblation he besmears that surface on which the fire is placed on all sides with cow-dung

14 He then gets the pieces of wood ready (which are to be put on the fire)—of Khadira or of Palâsa wood

15 If Khadira or Palâsa wood cannot be obtained it may be wood—as far as it serves the purpose—of any tree with the exception of Vibhīdaka Tīlvaka Bādhaka Nīva Nīmba Ragavṛksha, Salmali, Aralu, Dadhittha Kovidāra Śleshmātaka wood

16 The Barhis consists of Kusa grass cut off at the points at which the blades diverge from the main stalk

17 (The blades should be) cut off near the roots at (the ceremonies directed to) the Fathers

18 If that (i e Kusa grass) cannot be obtained (he may take) any kind of grass with the exception of Sūka grass of Saccharum reed of such grass as is apt to break of Balbaga grass of Mutava, of Amphidonax reed, of *Suntha*

19 (He should get ready the following things viz) Āgya rice or barley to be cooked for the sacrifice, the pot in which the oblation of cooked rice (or barley) is prepared the pot ladle the Sruva, the water fetched from a hidden place—

20 And the other things which we shall mention in the course of (our exposition of) the ritual

21 On that day he should not go away (from his house on a journey, &c)

22 Even from a distant place he should return to his house

23 (On that day) he may buy goods from others but not sell (such goods)

24 Let him not speak much

25 Let him strive to speak the truth

26 In the afternoon husband and wife after having bathed should eat fast day food which is pleasant to them It should contain butter (and should be prepared) in the due way

### KANDIKA 6

1 Thus has spoken Mānatantavya 'Unoffered indeed becomes the offering of a man who does not eat fast day food

2 'He becomes powerless Hunger will attack him. He does not gain favour among people His offspring will be perverse

3 But he who eats fast day food, becomes powerful Hunger will not attack him He gains

26 Khādīra Grīhya II 1 4 6 The commentary explains *kusalena* it should be easy to digest. Comp below, II 1 2 (*darān kurvīta*) *lakṣaṇaprasastan kusalena*.

6 1 The teacher's name is spelt elsewhere Mānutantavya which seems to be the more correct spelling The Khādīra Grīhya (II 1 5) has Mānadantavya Dr Knauer has called attention to several other blunders of the MSS, which are unusually frequent just in this passage For I have no doubt that in spite of the unanimous agreement of the MSS we are to change *mānushyā hutir* into *mānushasyāhutir* and I think it very probable, to say the least that in Sūtra 4 *kamayetaupavasathīkam* should be corrected into *kāmāyeyâtām aupavasathīkam*, though here the singular could possibly be defended by very faithful believers in the authority of the MSS

favour among people His offspring will be still more blessed

4 Therefore (husband and wife) should eat fast day food which is pleasant to them

5 Let them sleep that night on the ground

6 They should spend that night so as to alternate their sleep with waking, entertaining themselves with tales or with other discourse

7 But they should avoid doing anything unholy (such as cohabiting together)

8 It is said that when on a journey, he should not fast.

9 For (say they in that case) the observance has to be kept by his wife

10 Let him do (herein) what he likes

11 In the same way also one who has set up the (Srauta) fires should fast—

12 And (he should observe) what is enjoined by the sacred tradition

13 Now in the forenoon, after (the sacrificer) has offered his morning oblation and has walked round the fire on its front side and strewn to the south of the fire eastward pointed Darbha grass—

14 (The Brahman) stations himself to the east of that (grass) facing the west, and with the thumb and the fourth finger of his left hand he takes one grass blade from the Brahman's seat and throws it away to the south west in the intermediate direction (between south and west) with (the words) Away has been thrown the dispeller of wealth

4 Or which is pleasant to him? See the note on § 1

7 Khândira Gr̥hya II 1, 7

14 The ceremonies stated in this Sûtra have to be performed by the Brahman This is stated in the commentary and the com



15 Having touched water he then sits down on the Brahman's seat, with (the words) I sit down on the seat of wealth

16 Facing the fire he sits silently raising his joined hands, till the end of the ceremony

17 Let him speak (only) what refers to the due performance of the sacrifice

18 Let him not speak what is unworthy of the sacrifice

19 If he has spoken what is unworthy of the sacrifice let him murmur a verse or a Yagus, sacred to Vishnu

20 Or let him only say Adoration to Vishnu!

21 If one wishes however to do himself the work both of the Hotri and of the Brahman he should in the same way place on the Brahman's seat a parasol or an outer garment or a water pot or a

parison of parallel texts leaves no doubt as to the correctness of this view. Thus Hiranyakesin says (I 1) *etasmin kâle brahmâ jagñopavîtam kṛtvâpa akâmyaparenâgnim dakṣhînatîkramya brahmasadanât trinam nirasya &c*. Comp also the corresponding passages of the Srauta ritual given by Hillebrandt Neu und Vollmondsopfer, p 17. I do not think it probable however, that we should read *brahma sanât* so that it would be distinctly expressed by the text that the Brahman is the subject (comp Dr Knauer's Introduction p viii). For we read in this same Sûtra *brahmâsanât trinam abhisamgrîhya* in Sûtra 15 *brahmasana upavisati* in Sûtra 21 *brahmasane nidhâya* of these passages it is in the second made probable by the sense and it is certain in the third, that *brahmâsana* is to be understood as a compound equal to *brahmasadana*. Thus it would, in my opinion be unnatural not to explain it in the same way also in the first passage. *Paravasû* is opposed to *Vasû* (Sûtra 15) in the same way as some texts for instance Âpastamba, oppose *Parâgvasû* to *Arvâgvasû*.

16 seqq Khâdira Grîhya I 1 19 seqq

21 In the same way refers to the ceremonies stated in Sûtras

bolster of Darbha grass and should return in the same way (in which he has gone to the Brahman's seat) and then should perform the other (duties)

## KĀNDIKA 7

1 He then washes the mortar the pestle and the winnowing basket strews to the west of the fire east ward pointed Darbha grass, and puts (the mortar &c) on (that grass)

2 He then pours out with a brazen vessel or with the pot in which the oblations of cooked rice are prepared the grain destined for sacrifice, rice or barley—

3 Once pronouncing the name of the deity (to whom the offering will be made) Agreeable to such and such (a deity) I pour thee out twice (it is done) silently

4 Then to the west with his face turned east ward he begins to husk the grain with his right hand lying over the left

5 After the grain has three times been winnowed, he should wash it thrice (if it is destined) for the gods they say twice if for men, once if for the Fathers

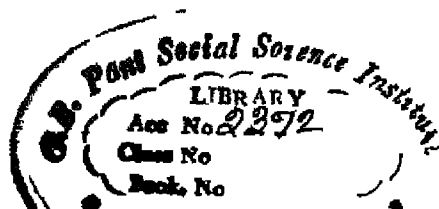
6 Having put a (Darbha) purifier (into the pot

13 and 14 On the *darbhaka*/u or as some MSS read *darbhava*/u see Bloomfield's note on the *Grihya samgraha* I 88 89 Knauer gives *darbhava*/u without adding any various readings Comp Khadira *Grihya* I 1 23

7 2 3 Khadira *Grihya* II 1 9

4, 5 Comp Hillebrandt, Neu und Vollmondsopfer pp 29 seqq Khadira *Grihya* II 1 10-13

6 Hillebrandt p 39



in which the oblation is to be prepared) he should pour the grain (into it)

7 He should cook the mess of sacrificial food so that it is well cooked stirring it up (with the pot-ladle) from left to right

8 When it has been cooked he should sprinkle (Āgrya) on it should take it from the fire towards the north and should again sprinkle (Āgrya) on it

9 Having put wood on the fire, he should strew Kusa grass round it on all sides to the east, to the south to the north to the west—

10 On all sides in three layers or in five layers—

11 Thick so that always an uneven number (of blades) are put together

12 (He should strew) eastward pointed grass, covering the roots with the points

13 Or he should strew it to the west (of the fire), and should draw (some of the grass which he has strewn) from the south end and (some) from the north end, in an easterly direction

14 He should (arrange the grass so as to) lay the points of the southern blades uppermost

15 This rule for strewing (grass) round (the fire is valid) for all (ceremonies) at which oblations are made

16 Some lay also branches of Samī wood or of Parva wood round (the fire)

10 Khadira Grhya I, 2 10

11 This seems to me the most probable translation of ayug masamhatam, on which expression Dr Knauer's note on pp vii seq of his Introduction should be compared Comp Hillebrandt pp 64 seq

13-14 This is the same way of strewing the grass which is described in the Mānava Grhya I 10 4 5 Khadira Grhya I 2 9

16 Comp Grhya samgraha I 85 97

17 To the north (of the fire) a Sruva full of water (is placed) this is the Pranita water

18 If there is (such water) Or it may be dispensed with say some (teachers)

19 Having put the mess of cooked food on the Barhis and put wood (on the fire) he prepares the Agya

20 (He may take) ghee or oil made from Tila seeds or curds or milk or rice gruel

21 From that same Barhis (he takes two Darbha blades and) makes purifiers (of them) of the length of one span

22 Putting an herb between (them and the instrument with which he cuts them) he cuts them off not with his nail with (the words) ' Purifiers are ye sacred to Vishnu

23 He then wipes them with water with (the words) ' By Vishnu's mind ye are purified

24 Having purified (the Agya by pouring it into the Agya pot over which he has laid a Darbha purifier) he purifies it (in the pot) with the two northward pointed purifiers (in the following way)

25 Holding them with his two thumbs and fourth fingers he purifies (the Agya) three times from west to east once with the Yagus May the god Savitr purify thee with this uninjured purifier with the rays of the good sun ' twice silently

20 All the substances which are stated in this Sutra can be considered as Agya *Grihya samgraha* I 106 107

21 seqq *Khândira Grihya* I 2 12 seqq

24 As to sampûyotpunati comp *Hiranyakesin* I 1 1 23  
pavitrântarhite pâtre+pa anyopabilam pûrayitvodagrabhyam  
pavitrabhyam trir utpûya

26 He then should sprinkle them with water and should throw them into the fire

27 Then, having put that Āgya on the fire he should take it from (the fire) towards the north

28 This is the way to prepare the Āgya

### KANDIKA 8

1 To the east (is placed) the Āgya, to the west the mess of cooked food

2 Having sprinkled (water) round (the fire) and poured Āgya on the mess of cooked food he begins to sacrifice simply with the pot ladle, picking out portions of the sacrificial food (without underspreading and pouring Āgya over the Havis)

3 If he intends, however to sacrifice so as to 'underspread (the Havis with Āgya) and to pour (Āgya) over it, let him sacrifice first the two Āgya portions (in the following way)

4 He should take four portions of Āgya—five portions (are taken) by the Bhr̥gus—and should sacrifice from west to east on the northern side with (the formula) 'To Agni Svahā' on the southern side with (the words) 'To Soma Svāha'

5 He then cuts off (two or three Avadānas) from the Havis having spread under (Āgya)

6 (Two Avadānas) from the middle and from the east side if he (belongs to the families who) make

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8 2 On the sprinkling of water round the fire comp above chap 3 1 seq On the technical meaning of upaghātam see Bloomfield's note on *Gr̥hya saṃgraha* Paruṣhā I 111 (*Zeitschrift der Deutschen Morgenländischen Gesellschaft*, XXXV 568)

3 seq Comp *Khādira-Gr̥hya* II 1 17

6 *Khādira Gr̥hya* II 1 19 seq The *Upastarava* (Sūtra 5) and

four Avadanas (Three Avadānas) from the middle from the east and from the west side, if (he belongs to those who) make five Avadānas

7 He sprinkles (Āgya) on the cut off portions

8 He anoints the places from which he has cut them off (with Āgya) in order that the strength (of the Havis) may not be lost

9 He should sacrifice over the middle of the fire with (the words) To Agni Svāhā! —

10 Once or thrice in that same way

11 Now for the Svishṭakṛt (oblation) after having spread under (Āgya) he cuts off once a very big (Avadāna) from the eastern part of the northern part (of the Havis) Twice he should sprinkle (Āgya) on it

12 But if he (belongs to the families who) make five Avadānas he should spread under' twice and cut off (the Avadāna) and sprinkle (Āgya) on it twice

13 He does not anoint the place from which he has cut off, in order that the strength (of the Havis) may be lost

14 With the words To Agni Svishṭakṛt

the Abhigḥāraṇa (Sūtra 7) are reckoned as two Avadanas so that they form together with the two or three portions cut off from the Havis four or five Avadānas respectively On the difference of the families regarding the number of Avadānas comp Weber Indische Studien X 95

7 seqq Comp Khadira Gr̥hya II 1 21-24

11 Comp the corresponding regulations of the Śrauta ritual at Hillebrandt Neu und Vollmondsopfer 117-119

13 The same rule re-occurs in the Śrauta ritual Hillebrandt 11 117 note 8

14 The expression used here uttarārdhapūrvardhe is also found in most of the corresponding passages of the Śrauta ritual

Svâhâ! he should sacrifice it over the eastern part of the northern part (of the fire)

15 He should sacrifice oblations of Âgya on (the chief oblations of cooked sacrificial food) with the Mahâvyâhrtis

16 The insertion (stands) before the Svishṭakṛt (oblation)

17 If different sacrifices are performed together, there is only one sweeping (of the ground) round (the fire) (chap 3 1) one (putting of) fuel (on the fire) (chap 7 19) one Barhis one sprinkling (of water) round (the fire) (chap 8 2) one Âgya and one offering of the two Agyabhagas (chap 8, 3)

18 Having cut off (the Avadânas) for all (the single sacrifices), he sacrifices the Svishṭakṛt oblation only once

19 After he has sacrificed he should throw that pot-ladle (which he has used in the preceding ceremonies) into the fire

20 Or having washed it, he should take with it (the rest of the sacrificial food) and should eat that

given by Hillebrandt 11 119, note 3 The Khâdîra-Grhya has prâgudîkṣyam

15 If the chief oblations consist in Âgya, they are both preceded and followed by the Mahavyâhrti oblations See below chap 9 Sûtra 27

16 On the avâpa (i.e. the special characteristic offerings of each sacrifice) see Sâṅkhîyana Grhya I 9 12 and the note there (vol xxix p 28)

19 According to the commentary etad would belong to sauvishṭakṛtam (Sûtra 18) After he has sacrificed that he should throw the pot-ladle into the fire The comparison of Baudhâyana I 17 23 atra itan mekshayam âhavanîye nupraharatî (Hillebrandt p 119, note 3) shows that the commentary is wrong and that etad belongs to mekshayam

21 The Sruva he should not throw into the fire say some (teachers)

22 By one who has not set up the sacred fires the mess of cooked food should be offered to Agni at the festivals both of the full and of the new moon

23 To Agni or to Agni and Soma by one who has set them up at the full moon (sacrifice)

24 To Indra, or to Indra and Agni or to Mahendra at the new moon (sacrifice)

25 Or also one who has set up the sacred fires should offer it to Agni at the festivals both of the full and of the new moon

26 Having put a piece of wood (on the fire) and having afterwards sprinkled (water) round (the fire) he performs the Yagñavâstu ceremony (in the following way)

27 From that same Barhis he should take a handful of Kusa grass and should dip it thrice into the Âgya or into the Havis the points the middle, and the roots with (the words), 'May the birds come licking what has been anointed

28 He then should besprinkle that (handful of grass) with water and should throw it into the fire with (the verse) 'Thou who art the lord of cattle Rudra who walkest with the lines (of cattle) the manly one do no harm to our cattle let this be offered to thee' Svâhâ'

29 This (ceremony) they call Yagñavastu

22-25 Comp Khâdira Grîhya II 2 1-4

26-29 Khâdira Grîhya II 1 26 seq Grîhya samgraha II 1 seq

27 The expression tata eva bahishshaḥ has occurred already at chap 7 21 The Mantra re-occurs in Vâg Samhitâ II 16e, &c



## KANDIKA 9

1 He then should take away the remnants of the Havis in a northern direction should take them out (of the vessel in which they are) and should give them to the Brahman

2 He should try to satiate him

3 They say indeed with regard to sacrifice Through the Brâhmana s being satiated (with sacrificial food) I become satiated myself

4 Then (he should give to the Brahman) what other food has just become ready

5 Then he should try to gain the favour of Brâhmanas by (gifts of) food

6 A full vessel constitutes the fee for the sacrifice that he should give to the Brahman

7 A brazen vessel or a wooden cup which has been filled with food with prepared food or with raw food or even only with fruits this they call a full vessel

8 The Brahman is the only officiating priest at the Pākayagñas

9 (The sacrificer) himself is Hotṛ

10 A full vessel (see Sūtra 7) is the lowest sacrificial fee at a Pākayagñā

11 The highest is unlimited

12 Thus Sudâs Paṅgavana after having offered the sacrifice of a mess of cooked food to Indra and

9 1 Khādīra Gr̥hya II 1 29

6 seqq Khādīra Gr̥hya II 1 30 31

8 9 The native authorities divide these two Sūtras after *ratvik* I propose to divide after *pākayagñeshu*

12 The commentary here refers to the rule of the Drāhyāyana sūtra (=Lāyayana VIII 1 2) *samkhyāmātre ka dakṣinā gāvaḥ*

Agni gave one hundred thousand (cows as the sacrificial fee)

13 Now if he should not be able to get for the morning or for the evening oblation, or for the sacrifices of the full or of the new moon at his (sacred) domestic fire any substance fit for sacrifice or a person who could sacrifice (instead of himself if he is prevented) what ought he to do?

14 Until the evening oblation the (time for the) morning oblation is not elapsed nor the (time for the) evening oblation until the morning oblation. Until the new moon the (time for the) sacrifice of the full moon is not elapsed nor the (time for the) sacrifice of the new moon until the full moon.

15 During that interval he should try to obtain sacrificial food or to find a sacrificer.

16 Or (if he does not succeed in this) he should cook fruits or leaves of trees or herbs which are sacrificially pure and should sacrifice them.

17 Or he should at least sacrifice water thus has said Pākayagña, the son of Idā. For (even if he offers only water) the sacrifice has been performed.

18 And there is an expiation for one who has not sacrificed.

14 seq Khādīra Grīhya II 2 5 seq Sāṅkhāyana Grīhya I 3 6

16 seqq Khādīra Grīhya II, 2, 10 seqq In this teacher Pākayagña son of Idā whose opinion on the performance of certain Pākayagnas is here stated we have of course to see a fictitious sage of the same kind with the well known Rishi Pragātha to whom the authorship of a number of Sūktas in the Pragātha book (Rig veda Maṇḍala VIII) is ascribed.

18 19 By the repetition of 11, these Sūtras seem to be characterised as continuing the statement of Pākayagña's opinion, comp Dr Knauer's Introduction p xviii. As to Sūtra 18 comp Sāṅkhāyana Grīhya I 3, 9.

19 And (says Pākayagña,) a Brāhmaṇa should not omit to keep his vow

20 Here they say also

21 He should keep (his vow) during that time in which he does not sacrifice by abstaining from food

22 When he then has obtained (the necessary substances for sacrificing) he should make up for the (omitted) oblations

23 For thus also his vow has been duly kept

24 These rules (which have been given with regard to the sacrifices of the full and new moon) are valid for the Havis oblations which will be stated hereafter

25 After the end of the Mantra follows the word Svāhā

26 At Agya oblations he should only prepare that Agya (chap 7, 28) and should sacrifice it picking out portions of it (He should) not (sacrifice) the two Āgya portions nor the Svishṭakṛit

27 At Agya oblations he should if no special rule is given sacrifice with the Mahāvyāhṛtis before and after (the chief ceremonies)

22 'He should count the omitted (oblations), should pour the corresponding number of oblations into his vessel, and should sacrifice them in the due way all at once with one Mantra. In the same way also the other oblations (belonging to other gods) Karmapradīpa

24 Is Havis here used as opposed to Agya (Sūtra 26) in the same way in which Kātyāyana says (Śraut I 9 1 20) *vr̥h̥ṣṇ yavān vā havishī ubhayata āgyam havishah ?* Comp below III, 8 10 Āśvalayana-Gr̥hya I, 10, 26

25 Khādīra Gr̥hya I 1 15

26 As to upaghātam comp the note on chap 8 2

27 Sāṅkhāyana Gr̥hya I, 12 13 Khādīra Gr̥hya I 3 12-13 where the traditional division of the Sūtras differs from that which is supported by tradition in the text of Gobhila. Gobhila has used

28 As at the wedding thus at the tonsure (of the child's head), the initiation (of the Brahmaçârin) and at the cutting of the beard

29 At the end of the ceremony the Vâmadevyâ is sung for the sake of averting evil The Vâmadevyâ is sung for the sake of averting evil

### End of the First Prapâthaka

the word âgyâhutishu in the beginning of Sûtra 26 and it would have been superfluous if he had repeated it in connection with the words nâgyabhâgau na svishâkrât In the corresponding Sûtras of the Khândîra the case was different, and there the words nâgyabhâgau na svishâkrât inevitably required the addition of a word like âgyâhutishu by which to show which class of sacrifices it was which required no Âgyabhâgas and no Svishâkrât The following word in the Khândîra text however anâdese should be referred against tradition to Sûtra 13 as is shown by the comparison of Sâṅkhâyaṇa Grîhya I 12 13

28 At the wedding oblations are made first with the three single Mahâvyâhritis afterwards with the Mahavyâhritis together see below II 1 25 26 The tonsure of the child's head is treated of below II 9 the initiation (upanayana) II 10 the cutting of the beard III 1 Comp Khândîra-Grîhya I 3 10

29 Apavṛtte karmāṇi should be corrected into apavṛkte karmāṇi as has been noticed in the Petersburg Dictionary s v apa vart The Sâṅkhâyaṇa Grîhya I, 2, 1 says karmâpavarge

## PRAPATHAKA II, KANDIKA 1

1 Under a propitious Nakshatra let him take a wife—

2 Who should possess the auspicious characteristics in due way

3 If he can find no such (woman he should take) earth-clods—

4 From an altar, a furrow a pool, a cow-stable a place where four roads meet a gambling place, a place where corpses are burnt, and from sterile soil

5 A ninth (earth clod) mixed of all

6 (These he should make) equal (and should) make marks at them

7 Taking them in his hand he should offer them to the girl and (reciting the formula) 'Right alone is the first right nobody oversteps on right this earth is founded May N N become this universe' —he should pronounce her name and should say 'Take one of these

8 If she takes one of the first four (clods) he should marry her

1 1-4. Description of the wedding Comp Indische Studien V 288 305 seq 312 seq 368 seq

2 In translating *kusalena* I have been guided by the comparison of I 5 26 (comp Bohtlingk Roth s v *kusala*) The commentary understands the Sutra in a different way He should take a woman who possesses auspicious characteristics commended by one versed (*kusala*) in the characteristics of women If he can find no such person who is able to judge he should &c (Sūtra 3)

4 Comp Āśvalāyana Gr̥hya I 5 5 Gr̥hya saṃgraha II 21-23

7 Āśvalāyana Gr̥hya I 1 § 4

9 And according to some (teachers) also if (she takes) the mixed one

10 After she has been washed with Kṛitaka barley and beans a friend should besprinkle her three times at her head, so that her whole body becomes wet with Surā of first quality with (the formula) Kama' I know thy name Intoxication thou art by name &c (Mantra Brāhmaṇa I 1 2) (In the passage of the formula) Bring hither N N he should pronounce the husband's name (The Mantras should have) the word Svāhā at their end With the two following verses he should wash her private parts

11 That has to be done by (female) relatives (of the bride)

12 At the wedding wood has been put on the fire to the east of the house on a surface besmeared (with cow-dung)

13 Then one of the people who assist at the wedding fills a cup with firm water and having walked with the water pot round the fire on its front side, silent, wrapped in his robe he stations himself to the south (of the fire) facing the north

14 Another person with a goad (walks in the same way and stations himself in the same place)

9 See Sūtra 5

10 With Kṛitaka &c means with water into which Kṛitaka &c, has been thrown comp. *Gṛihya samgraha* II 15 Surā of first quality is Surā prepared from molasses see *Gṛihya samgraha* II 16. Comp however also *Gṛihya samgraha* II 41

13 Khadira *Gṛihya* I 3 5, *Gṛihya samgraha* II 25 26 Firm water seems to be water which does not dry up The *Gṛihya samgraha* says Water that has its smell its colour and its taste which is in great rivers in wells and other receptacles and in ponds such water is called firm this is the fixed meaning Comp Bloomfield's note Z D M G XXXV 574

15 They place roasted grain mixed with Sami leaves to the amount of four handfuls in a winnowing basket behind the fire,

16 And an upper mill stone

17 Now (the girl) whose hand he is going to seize has been washed, (her whole body) including her head

18 The husband should put on her a (new) garment which has not yet been washed with the verse, 'They who spun' (Mantra Brāhmaṇa I 1, 5) and with (the verse), 'Put on her, dress her' (I 1 6)

19 Leading forward (from the house to the sacred fire the bride) who is wrapped in her robe and wears the sacrificial cord over her left shoulder he should murmur (the verse) 'Soma gave her to the Gandharva' (MB I, 1, 7)

20 While she to the west of the fire pushes forward with her foot a rush mat or something else of that kind, veiled (with clothes) he should make her say 'May the way which my husband goes, be open to me

21 If she does not murmur (these words out of shame &c), he should murmur (them, saying) 'To her' (instead of 'To me')

22 She should make the end of the rush mat (Sūtra 20) reach the end of the Barhis

23 On the east end of the rush mat she sits down to the right of the bridegroom

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17-19 Khādira Gr̥hya I, 3 6 Yagñopavitīm in Sūtra 19 means according to the commentary that she wears her outer garment arranged like the sacrificial cord over her left shoulder, for women are not allowed to wear the sacrificial cord itself

20 Gr̥hya saṃgraha II 27 seq

24 While she touches his right shoulder with her right hand he sacrifices six oblations of Âgya with (the verse) 'May Agni go as the first and the following (verses) (MB I 1 9-14)—

25 And (three oblations) with the Mahavyahṛtis one by one

26 A fourth with (the four Mahavyāhṛtis) together

### KANDIKA 2

1 After the sacrifice they both arise

2 The husband passes behind her back stations himself to the south with his face turned to the north, and seizes the woman's joined hands

3 (Standing) to the east (of the girl) her mother or her brother having taken the roasted grain should make the bride tread on the stone with the tip of her right foot

4 The bridegroom murmurs 'Tread on this stone' (MB I 2 1)

5 Her brother filling once his joined hands with roasted grain pours it into the bride's joined hands

6 After (Âgya) has been spread under and poured over (the fried grain) she sacrifices that in the fire without opening her joined hands with (the verse which the bridegroom [?] recites) This woman says (MB I 2 2)

7 (The verses) 'The god Aryaman and 'Pu

24-26 Khadira Gr̥hya I 3 11-13

2 1 seqq Khadira Gr̥hya I 3 16 seqq

3 The roasted grain is that mentioned chap 1 15 the stone Sutra 16

6 Comp Gr̥hya samgraha II 34

7 On the repetitions of the lāghoma see below Sūtras 9 10



shan (1 1 3 4) (are repeated) at the two following (oblations of fried grain)

8 After that sacrifice the husband passing (behind her back) returns in the same way, and leads her round the fire so that their right sides are turned towards it, or a Brâhmaṇa versed in the Mantras (does the same) with (the verse), 'The maid from the fathers (MB I 2 5)

9 After she has thus been lead round, she stands as before (Sûtras 1 2) and treads (on the stone) as before (Sûtra 3), and he murmurs the (Mantra) as before (Sûtra 4), and (her brother) pours (the fried grain into her hands) as before (Sûtra 5), and she sacrifices as before (Sûtra 6)

10 In the same way three times

11 After (she) has poured the remnants (of the fried grain) into the fire they make (her) step forward in a north easterly direction with (the formula), For sap with one step (MB I 2 6 7)

12 She sho ld put forward her right foot (first) and should follow with the left

13 (The bridegroom) should say (to her), 'Do not put the left (foot) before the right

14 The lookers on he should address with (the verse) Auspicious ornaments wears this woman (1 1 8)

15 To the west of the fire the water-carrier follows (their way) and besprinkles the bridegroom on his forehead, and also the other one (i e the bride),

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8 As to the words in the same way see the second Sutra of this chapter

14-16 Khândira-Gr̥hya I 3 27-31

15 Comp Sâṅkhâyaṇa Gr̥hya I, 12 5 note (vol xxix p 33)  
The water carrier is the person mentioned chap 1 13

with this verse (which the bridegroom murmurs)  
May (the Visve devas) anoint (or, unite) (l 1 9)

16 After she has been (thus) besprinkled, he puts up her joined hands with his left hand seizes with his right hand her right hand with the thumb her hand being turned with the palm upwards, and murmurs these six verses referring to the seizing of (a girl's) hand I seize thy hand (MB I 2, 10-15)

17 When (these verses) are finished they carry her away—

### KANDIKA 3

1 To a convenient house of a Brahmana which is situated in a north-easterly direction

2 There wood has been put on the (nuptial) fire

3 To the west of the fire a red bull's hide has been spread out, with the neck to the east and with the hair outside

4 On that they make the woman who has to keep silence sit down

5 And (there) she remains sitting until the stars appear

6 When (somebody) has said that a star has appeared (the husband) sacrifices six oblations of Āgrya with the (six verses) commencing with (the verse) 'In the junctions of the lines (l 1 I, 3, 1-6)

7 The remnants of each oblation he should pour out over the bride's head

8 After the sacrifice they arise, go out (of the house) and he shows her the firm star (i.e. the polar star)

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3 1 seqq Khādira Gr̥ihya I 4 1 seqq

3 This is the standing description of the bull's hide used at the Srauta or Gr̥ihya ceremonies, comp Sāṅkhāyana I, 16, 1 note

9 (Repeating the formula) Firm art thou May I N N become firm in the house of N N my husband —she should pronounce her husband's and her own name

10 And (he shows her besides the stair) Arundhati

11 (She says) I (N N) am held fast &c, as above (Sūtra 9)

12 He then addresses her with the verse, 'Firm is the sky' (MB I 3 7)

13 After she has been addressed (thus) she respectfully calls her Guru by his Gotra name

14 Thus she breaks her silence

15 From that time through a period of three nights they should both avoid eating saline or pungent food, and should sleep together on the ground without having conjugal intercourse

16 Here they say an Argha reception (should be offered to the young husband)

17 Some say (that this reception should be offered) when (the bridegroom and his companions) have arrived (at the house of the bride's father)

18 The first food which he eats should be food

10 Āśvalāyana Grhyasūtra I 7 22

11 The play on words (Arundhati—ruddhā) is untranslatable

13 Her Guru means, according to the commentary her husband. The commentary quotes the well known sentence *pātr eko guruḥ strīṣām*. Perhaps we may also take the Guru for the Brahmana in whose house they stay. Comp also chap 4 11

14 Comp above Sūtra 4

16 17 Khādīra Grhyasūtra I 4 7 8 Comp Sāṅkhayana Grhyasūtra I 12 10 note. The Gobhila commentary states that this Argha reception should be offered by the bride's father. On the different opinions of the Sāṅkhayana commentaries see the note quoted

18 Khādīra Grhyasūtra I 4 10

fit for sacrifice over which he has murmured (the verses quoted in Sūtra 21)

19 Or he should prepare on the following day a mess of cooked food of which they eat together

20 The deities to whom it belongs are Agni, Pragâpati, the Visve devas and Anumatî

21 Having taken that food out (of the vessel in which it is) and having spread it out he should touch one part of it with his hand with (the verses) 'With the tie of food with the jewel (MB I 3 8-10)

22 After he has eaten, and has given the rest to the wife (they may do) what they like

23 A cow is the sacrificial fee

#### KANDIKĀ 4

1 When she mounts the chariot let him murmur the verse 'Adorned with Kimsuka flowers, of Sal malî wood (MB I 3, 11)

2 On the way he should address crossways, rivers and unevennesses (of the soil), big trees and burial grounds with (the verse) 'May no waylayers meet us (ibid 12)

3 If the axle breaks or something that is bound gets loose or if the chariot is overturned or if some other accident happens, they should put wood on the fire which they carry with themselves should

22 Khādna Grîhya I 4 11 14

23 Khadiri Grîhya I 4 6

4 The way of the bridegroom with the bride to their new home and their arrival

.. Perhaps a part of this Sūtra is based on a half Sloka the two parts of which have been transposed in the prose version mahâ vik hân smaranam ka nadir ka vishramâsa ka

3 Comp Parashara I 10

make oblations (of Āgya) with the Vyâhrtis should procure a new piece (instead of that which has been damaged) and should besmear it with the remnants of the Āgya (that has been offered), with (the verse) 'He who without binding (Sâma veda I 244)

4 Having sung the Vâmadevyā, he should mount (again)

5 When they have arrived, the Vâmadevyā (is sung)

6 When (the bride) has reached the house Brâhmaṇa women of good character whose husbands and sons are living, make her descend (from the chariot) and make her sit down on a bull's hide with (the verse which the husband recites) 'Here ye cows bring forth calves (MB I 3 13)

7 They should place a boy in her lap

8 Into the joined hands of that (boy) they should throw lotus-roots(?)

9 Or fruits

10 After she has made that boy rise she sacrifices the eight firm Āgya oblations with (the formula) Here is steadiness (MB I 3 14)

11 When she has finished she puts a piece of wood (on the fire) and respectfully salutes the Gurus according to seniority, with their Gotra names Then they may do what they like

8 The explanation of sakaloṭa as saluka is doubtful Prof Weber believes that we ought to read sakaloshṭan (lumps of dung), see Indische Studien V 371

10 'Firm oblations seem to mean oblations by which the wife obtains a firm abode in her husband's house Comp Indische Studien V, 376

## KANDIKA 5

- 1 Now (follow) the ceremonies of the fourth day
- 2 Having put wood on the fire he four times sacrifices expiatory Âgya oblations with (the formula) Agni 'Thou art expiation' (MB I, 4 1)—
- 3 (And with the same formula), putting instead of Agni Vâyu Kandra, and Sûrya,
- 4 A fifth oblation (with the names of the four gods) together changing (in the Mantra the singular) into the plural
- 5 The remnants of each oblation he should pour into a water pot
- 6 With that (Âgya) they besmear her body including her hair and nails remove (that water and Âgya by rubbing her) and wash her
- 7 After three nights have passed they should cohabit according to some (teachers)
- 8 When she has had her monthly illness and the blood has ceased to flow that is the time for cohabiting
- 9 With his right hand he should touch her secret parts with the verse 'May Vishnu make thy womb

5 1 The *Katurthikarman*

2 3 Comp *Sâṅkhâya Grîhya* I, 18 3, *Khândira Grîhya* I

4 12

4 I.e. instead of *prâvasṣitte* (expiation) he uses the plural *prâvasṣittayaḥ*, and he says 'you are the expiations of the gods &c

6 *Khândira Grîhya* I 4 13 *Hrâsayitva* literally means 'having shortened her' She is shortened by the removing of the substance with which they have besmeared her (*hrâsayitvâ udvartanâdinâ tad abhyaṅganam apanîya* says the commentary) Comp on the technical meaning of *hrâsana* the *Grîhya samgraha* II 38 8-10 *Khândira Grîhya* I, 4 15 16

ready (MB I 4 6) and with that, 'Give conception  
Sintvāli (I 1 7)

10 When those two verses are finished, they  
cohabit

### KANDIKA 6

1 The beginning of the third month of pregnancy  
is the time for the Pumsavana (i e the ceremony to  
secure the birth of a son)

2 In the morning after she has been washed,  
sitting on northward pointed Darbha grass (all over  
her body) including her head she sits down to the  
west of the fire on northward pointed Darbha grass,  
facing the east

3 Her husband standing behind her, should grasp  
down with his right hand over her right shoulder  
and should touch the uncovered place of her navel  
with the verse 'The two men Mitra and Varuna  
(MB I 4, 8)

4 Then they may do what they like

5 Then afterwards (the following ceremony should  
be performed)

6 In a north easterly direction having bought  
for three times seven barley corns or beans 1 Nvag  
rodha shoot which has fruits on both sides, which  
is not dry and not touched by worms, he should  
set that up

7 (He buys it with the Mantras)

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6 1 seq The Pumsavana Khadira Grhya II 2 1, seq On  
âdisadese the commentary says âdisadese âdisamîpapradese  
prathamē trītyabhage ity etat âdimadese ity pañche vyakta ev īrthaḥ  
To me it seems probable that âdimadese is the true reading

7 The first Mantra consists of seven sections with each of

‘If thou belongest to Soma, I buy thee for the king Soma

‘If thou belongest to Varuna I buy thee for the king Varuna

If thou belongest to the Vasus I buy thee for the Vasus

‘If thou belongest to the Rudras, I buy thee for the Rudras

‘If thou belongest to the Âdityas, I buy thee for the Âdityas

If thou belongest to the Maruts, I buy thee for the Maruts

‘If thou belongest to the Visve devâs, I buy thee for the Visve devas

8 He should set it up with (the Mantra) ‘Ye herbs being well minded bestow strength on this (shoot), for it will do its work’ Then he should put grass around it, should take it, and place it in the open air

9 Having washed a nether mill stone a student or a (wife) addicted (to her husband), a person who is a Brâhmaṇa by birth (only and not by learning) or a girl pounds (that Nyagrodha shoot) without moving backward (the stone with which she pounds it)

10 In the morning, after she has been washed sitting on northward pointed Darbha grass, (all over her body), including her head she lies down to the west of the fire on northward pointed Darbha grass with her head to the east.

11 Her husband standing behind her should seize (the pounded Nyagrodha shoot) with the

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these sections he should according to the commentary give three barley corns or beans to the owner of the Nyagrodha tree, or put them down at the root of the tree



thumb and the fourth finger of his right hand and should insert it into her right nostril with the verse 'A man is Agni a man is Indra (MB I 4, 9)

12 Then they should do what they like

### KANDIKA 7

1 Now (follows) the *Simantakarana* (or parting of the hair), in her first pregnancy —

2 In the fourth, or sixth or eighth month (of her pregnancy)

3 In the morning after she has been washed sitting on northward pointed *Darbha* grass (all over her body), including her head, she sits down to the west of the fire on northward pointed *Darbha* grass facing the east

4 Her husband, standing behind her ties (to her neck) an *Udumbara* branch with an even number of unripe fruits on it with (the verse) Rich in sap is this tree (MB I, 5 1)

5 He then parts her hair upwards (1 e beginning from the front) the first time with *Darbha* blades with (the word) *Bhûh*! the second time with (the word) *'Bhuva'* the third time with (the word) *'Sva'*! —

6 Then with (a splint of) *Vīratara* (wood) with this verse, 'With which *Aditi* s' (ibid 2)

7 1 seq The *Simantakarana* or *Simantonnayana* *Khadra Gr̥hya* II 2, 24 seq

3 This *Sūtra* is identical with chap 6, 2

4 *salâugrathnam* should be emended, in my opinion so as to read *salâugrapsam* Comp *Paraskara* I 15 4 *yugmena salâugrapsenaudumbarena* *Āśvalāyana* I 14 4 *yugmena salâugrapsena* *Hiranyakesin* II 1 *salatugrapsam upasamgr̥hya*.

7 Then with a full spindle, with this verse I invoke Rakâ (ibid 3 4),

8 And with a porcupine's quill that has three white spots with (the verse), Which are thy blessings O Rakâ' (ibid 5)

9 (There should be prepared) a mess of boiled rice with sesamum seeds covered with ghee, at that he should make her look

10 Let him say to her, 'What dost thou see?' and make her answer, 'Offspring'

11 That (food) she should eat herself

12 Brâhmaṇa women should sit by her side pronouncing auspicious words (such as) A mother of valiant sons! A mother of living sons! A living husband's wife!

13 Now (follows) the sacrifice for the woman in labour

14 When the child is appearing he strews (Darbha grass) round the fire and sacrifices two Agya oblations with this verse She who athwart (MB I, 5 6) and with (the verse) Vipas̥it has taken away (ibid 7)

15 'A male he will be born, N N by name — (in this passage of the last verse) he pronounces a name

16 What that (name is), is kept secret

17 When they announce to him that a son has been born, he should say 'Delay still cutting off the navel string and giving him the breast

18 Let him have rice and barley-grains pounded in the same way as the (Nyagrodha) shoot

13 seq The soshyantīhomā Khādura Gr̥hya II 2 28 seq

17 seq Ceremonies for the new born child (Gatakarman) Khādura-Gr̥hya II 2 32 seq

18 See above chap 6, 9

19 Seizing (that pounded substance) with the thumb and the fourth finger of his right hand he smears it on the tongue of the boy with the formula 'This order (MB I 5 8)

20 In the same way the production of intelligence (is performed) He should give to eat (to the child) clarified butter

21 Or he takes it with gold (i e with a golden spoon) and sacrifices it on the face of the boy with this verse May Mitra and Varuṇa bestow intelligence on thee (MB I, 5 9) and with (the verse) The lord of the seat, the wonderful (Sama veda I 171)

22 Let him say, 'Cut off the navel-string and Give the breast (to the child)

23 From that time let him not touch (his wife) until ten nights have passed

### KANḌIKA 8

1 On the third (Tithi) of the third bright fortnight after his birth in the morning the father has the child washed including his head and after sunset when the evening red has disappeared he worships (the moon), holding up his joined hands

2 Then the mother having dressed the son in a clean garment, hands him from south to north with his face turned to the north, to the father

19 Comp above chap 6 11

23 The impurity (asauka) of the mother lasts through ten days after her confinement comp the note on Sāṅkhāyana-Gr̥hya I, 20 1 (vol xxix p 51)

8 1 seq Khādira Gr̥hya II 3 1 seq

3 She then passes behind his back and stations herself to the north (of her husband)

4 He then murmurs (the three verses) Thy heart O thou whose hair is well parted (MB I 5 10-12) and after he has with the words (standing at the end of verse 12) That this son may not come to harm (and thus be torn) from his mother —

5 Handed him, from south to north to his mother they may do what they like

6 Then in the following bright fortnights (at the time) stated above (Sūtra 1) the father filling his joined hands with water and turning his face towards the moon worships it—

7 Letting (the water) flow (out of his joined hands) once with the Yagus 'What is the moon' (MB I 5 13) and twice silently Then they may do what they like

8 When ten nights have elapsed after (the child's) birth, or a hundred nights, or one year the Nāma dheyakarāṇa (or giving a name to the child, is performed)

9 He who is going to perform (that ceremony—the father or a representative of the father) sits down to the west of the fire on northward pointed Darbha grass facing the east

10 Then the mother, having dressed the son in a clean garment, hands him from south to north

6 I am not sure about the meaning of *prathamoddishā eva* I have translated according to the commentary which has the following note *prathamoddishā eva prathamam jañ kâlā uddishāñ kathitāñ tasminn eva kâlā tṛtīyayām ity etat*—The commentary then mentions a reading *prathamodita eva* in which *udita* may either be derived from *vad* or from *ud* 1

8 seq The Nāmakarāṇa Khādīra Gr̥hya II, 3 6 seq

10, 11 Comp above Sūtras 2 3

with his face turned to the north to the performer (of the ceremony)

11 She then passes behind his back and sits down to the north (of him), on northward pointed Darbha grass

12 He then sacrifices to Pragâpati, to the Tithi (of the child's birth), to the Nakshatra (of the child's birth) and to the (presiding) deity (of that Tithi and of that Nakshatra)

13 He then murmurs the Mantra 'Who art thou? What person art thou?' (MB I 5, 14 15) touching the sense-organs at (the boy's) head

14 In (the passage of the Mantra) Enter upon the month that belongs to Ahaspati (i.e. the lord of days) N N<sup>1</sup> and at the end of the Mantra he should give him a name beginning with a sonant with a semivowel in it with a long vowel or the Visarga at the end (and formed with) a Krzt (suffix)

15 It should not contain a Taddhita (suffix)

16 (He should give a name with) an odd (number of syllables), ending in -dâ to girls

17 And after he has told the name to the mother first they may do what they like

18 A cow constitutes the sacrificial fee

19 Every month (after the birth) of the boy, (or)

12 Sāṅkhāyana Gr̥hya I 25 5 In the same Gr̥hya the enumeration of the Nakshatras with their presiding deities is given I 26

14 Sāṅkhāyana-Gr̥hya I 24, 4 Āśvalayana I 15 4, Pāraskara I 17 2 In the text read *dirghābhiniṣṭhānāntam* instead of *dirghābhiniṣṭhānantam*

19 Monthly sacrifice in commemoration of the child's birth Possibly we should translate Every month (after the birth) of the boy through one year (comp. Sāṅkhāyana I, 25 10 11) or on the Parvan days, &c

after one year, or on the Parvan days of the year (1 e on the last Tithi of each of the three seasons) he should sacrifice to Agni and Indra to Heaven and Earth and to the Visve devās

20 Having sacrificed to the deity (of the Tithi and of the Nakshatra respectively) he should sacrifice to the Tithi and to the Nakshatra

21 When (the father) returns from a journey or when (the son) begins to know, ' This is my father or when (the son) has been initiated (the father) should grasp with his two hands his son round the head, and should murmur ' From limb by limb thou art produced (MB I 5 16-18)

22 With (the formula) ' With the cattle's him kara I kiss thee (I 1 19) he should kiss him Then he may do what he likes.

23 In the same way (he should do) to his younger sons—

24 According to their age or in the order in which he meets them

25 Girls he should silently kiss on their head he should silently kiss them on their head

20 Sāṅkhāyana Gr̥hya I 25 6

21 seq The father s returning from a journey Khādīra-Gr̥hya II 3 13 seq As to upeta comp Sāṅkhayana Gr̥hya II 1 1 note The position of the words in Sūtra 21 is irregular so as to raise the suspicion that the words yadā vā upetasya va ( or when the son begins to know has been initiated ) are an insertion into the text of Gobhila, made by a later compiler or into a more ancient text made by Gobhila himself Comp Pāraskara I 18

25 As to the repetition of the last words of this Sūtra, see the notes on I 4 31 II 10 50 III 6, 15

## KANDIKA 9

1 Now follows the tonsure of the child's head, in the third year

2 To the east of the house on a surface be-smeared (with cow dung) wood has been put on the fire

3 There the following things have been placed

4 To the south (of the fire) twenty one Darbha blades a brass vessel with hot water, a razor of Udumbara wood or a mirror, and a barber with a razor in his hand,

5 To the north, bull's dung and a mess of boiled rice with sesamum seeds which may be more or less cooked

6 Let them fill vessels separately with rice and barley with sesamum seeds and beans, and let them place (those vessels) to the east (of the fire)

7 The boiled rice with sesamum seeds (Sūtra 5) and all seeds (mentioned in Sutra 6) are given to the barber

8 Then the mother, having dressed the son in a clean garment sits down to the west of the fire on northward pointed Darbha grass facing the east

9 1 The *Kudākarana* Khādura *Gr̥hya* II 3 16 seq On the literal meaning of *Kudākarana* see *Sāṅkhyāna* I 28 1 note

2 Comp above II 1 13

5 Comp above chap 7 9, *Gr̥hya saṃgraha* II 39

6 I believe that four vessels were filled one with rice one with barley one with sesamum seeds and one with beans The Dvandva compounds *ṛiḥijavaḥ* and *tilamāśhaḥ* cannot justify the conclusion that one vessel was filled with rice and barley mixed and another with sesamum seeds and beans, for the plural *pātīāṇi* shows that there were more than two vessels *Arvalāyana* I, 17, 2, says *vṛthiyavamashatīlānāṃ prithak purṇasarāvāṃ*

9 To the west (of her), facing the east the person stations himself who is going to perform that (ceremony)

10 He then murmurs fixing his thoughts on Savitr<sub>z</sub> looking at the barber (the Mantra) 'Hither has come Savitr<sub>z</sub> with his razor (MB I 6 1)

11 And fixing his thoughts on Vāyu looking at the brass vessel with warm water (he murmurs the Mantra) 'With warm water O Vāyu come hither' (ibid 2)

12 Drawing water (out of that vessel) with his right hand he moistens the patch of hair on the right side (of the boy's head) with (the Mantra) 'May the waters moisten thee for life (ibid 3)

13 With (the Mantra), Vishṇu's tusk art thou (ibid 4) he looks at the razor of Udumbara wood or at the mirror

14 With (the Mantra) Herb! Protect him! (ibid 5) he puts seven Darbha blades with their points turned towards (the boy's) head, into the patch of hair on the right side of his head

15 Pressing them down with his left hand and seizing with his right hand the razor of Udumbara wood or the mirror he touches with it (the Darbha blades) with the (Mantra), Axe! Do no harm to him! (ibid 6)

16 With (the Mantra), 'With which Pūshan has shaven Br̥haspati's head' (ibid 7) he moves forward (that razor or the mirror) three times towards the east without cutting (the hair) once with the Yagus twice silently

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11 I have translated the Mantra according to the reading of Āśvalāyana (Gṛhya I 17 6) and Pāraskara (II 1 6) *ushṇena Vaya udakenehi. Gobhila has udakenaidhi.*



17 Then (the barber) with the razor of metal cuts the hair and throws (the cut off hair ends) on the bull's dung

18 In the same way (after the same rites have been performed), he cuts the patch of hair on the back-side

19 And that on the left side

20 He should repeat (when going to cut the hair on the back side and then again on the left side the rites stated above) beginning from the moistening of the hair (Sūtra 12)

21 Grasping with his two hands (the boy) round his head he should murmur (the verse) ' The three fold age of Gamadagni (MB I, 6 8)

22 In the same way (the rites are performed) for a girl

23 (But) silently

24 The sacrifice, however, (is performed) with the Mantra

25 Walking away from the fire in a northerly direction they have the arrangement of (the boys) hair made according to the custom of his Gotra and of his family

26 They throw the hair on the bull's dung (mentioned above), take it to the forest and bury it

27 Some throw them on a bunch (of grass or the like)

20 Thus on the back side seven Darbha blades are put into the hair and on the left side seven This makes together with the seven blades put into the hair on the right side (Sūtra 14) twenty one the number stated in Sūtra 4

24 In the description of the *Kudākaraṇa* given in this chapter no sacrifice is mentioned See however I 9 28

25 *Grīhya samgraha* II 40

- 28 Then they may do what they like  
 29 A cow constitutes the sacrificial fee

## KANDIKA 10

1 In the eighth year after the conception let him initiate a Brāhmaṇa

2 In the eleventh year after the conception a Kshatriya,

3 In the twelfth year after the conception a Vaisya

4 Until the sixteenth year the time has not passed for a Brāhmaṇa until the twenty second for a Kshatriya until the twenty fourth for a Vaisya

5 After that (time has passed) they become patitasavitrika (i e they have lost their right of being taught the Sâvitri)

6 Let them not initiate such men nor teach them nor perform sacrifices for them, nor form matrimonial alliances with them

7 On the day on which the youth is going to receive the initiation, on that day early in the morning they give him to eat, and have his hair arranged and wash him, and deck him with ornaments and put on him a (new) garment which has not yet been washed.

10 1 seq The initiation of the student. Khādira Gr̥hya II 4 1 seq

1-4 On the number of years given for the Upanayana of persons of the three castes see the note on Sāṅkhāyana Gr̥hya II 1 1

5 6 See the note on vana Gr̥hya II 1 9

8 Their garments are made of linen of hempen cloth of cotton or of wool (according to the caste to which the student belongs)

9 The skins (which they wear) are an antelope skin, or the skin of a spotted deer, or a goats skin

10 Their girdles are made of Muṣṣga grass of Kasa grass of Tambala

11 Their staffs are of Parṣa wood of Bilva wood of Asvattha wood

12 The garment of a Brāhmaṇa is made of linen, or of hempen cloth that of a Kṣatriya of cotton that of a Vaiśya of wool

13 Thereby also the other articles have been explained

14 Or if (the proper articles prescribed) cannot be got all (of them may be used) by (persons of) all castes

15 To the east of the house on a surface besmeared (with cow dung) wood has been put on the fire

16 Having sacrificed with (the Mantras which the student recites) 'Agni' Lord of the vow (MB I, 6 9-13) the teacher stations himself to the west

8 There are four kinds of garments indicated though only persons of three castes are concerned. The explanation of this apparent incongruence follows from Sūtra 17

10 Tambala is stated to be a synonym for *śaśa* (hump)

13 As the garments indicated in Sūtra 8 belong in the order in which they are suited to persons of the three castes respectively thus also of the skins (Sūtra 9) of the girdles (Sūtra 10) and of the staffs (Sūtra 11) the first is that belonging to a Brāhmaṇa the second to a Kṣatriya and the third to a Vaiśya

15 Comp above chap 9 2

of the fire on northward-pointed Darbha grass facing the east

17 Between the fire and the teacher the student (stands) raising his joined hands turning his face towards the teacher on northward pointed Darbha grass

18 Standing on his south side a Brâhmana versed in the Mantras fills (the student's) joined hands with water

19 And afterwards (those) of the teacher

20 Looking (at the student the teacher) murmurs (the verse), 'With him who comes to us we have come together (MB I 6, 14)

21 He causes (the student) to say I have come hither to studentship (ibid 16)

22 In (the words) What is thy name (ibid 17) he asks after his name

23 The teacher chooses for him a name which he is to use at respectful salutations

24 (A name) derived from (the name of) a deity or a Nakshatra

25 Or also of his Gotra according to some (teachers)

26 Having let the water run out of his joined

22 23 It is evident that the words *tasyâkâryaś* belong to Sutra 23 and not to Sutra 2 to which the traditional division of the Sūtras assigns them. The corresponding section of the Mantra Brâhmana runs thus 'What is thy name?' — 'My name is N.' It is not clear whether the student being questioned by the teacher had to indicate his ordinary name and then to receive from the teacher his *abhivādaniya* *namadheya* or whether he had to pronounce on the teacher's question, directly the *abhivādaniya* name chosen for him by the teacher. The commentary and the corresponding passage of the Khadira Gr̥hya (II 4 12) are in favour of the second alternative.

hands (over the student's hands), the teacher with his right hand seizes (the student's) right hand together with the thumb with (the formula), 'By the impulse of the god Savitr, with the arms of the two Asvins with Pûshan's hands I seize thy hand N N ! (ibid 18)

27 He then makes him turn round from left to right with (the formula) Move in the sun's course after him N N ! (ibid 19)

28 Grasping down with his right hand over his right shoulder he should touch his uncovered navel with (the formula) 'Thou art the knot of all breath (ibid 20)

29 Raising himself (from the position implied in Sûtra 28, he should touch) the place near the navel with (the formula) Ahura (ibid 21)

30 Raising himself (still more he should touch) the place of the heart with (the formula) Kṛisana (ibid 22)

31 Having touched from behind with his right hand (the student's) right shoulder with (the formula) I give thee in charge to Pragâpati, N N ! (ibid 23)—

32 And with his left (hand) the left (shoulder) with (the formula) 'I give thee in charge to the god Savitr N N ! (ibid 24)—

33 He then directs him (to observe the duties of Brahmaçarya by the formula) A student art thou N N ! (ibid 25)

34 'Put on fuel Eat water Do the service Do not sleep in the day time (ibid 26)

35 Having gone in a northerly direction from

the fire the teacher sits down to the east, on northward pointed Darbha grass,

36 The student to the west bending his right knee, turning his face towards the teacher, also on northward pointed Darbha grass

37 (The teacher) then ties round (the student) thrice from left to right the girdle made of Munga grass and causes him to repeat (the verse) 'Protecting us from evil word (ibid 27), and (the verse), The protectress of right' (ibid 28)

38 Then (the student) respectfully sits down near (the teacher) with (the words) 'Recite sir! May the reverend one recite the Sâvitri to me

39 He then recites (the Sâvitri, ibid 29) to him Pâda by Pâda hemistich by hemistich and the whole verse

40 And the Mahâvyâhritis one by one with the word Om at the end (ibid 30)

41 And handing over to him the staff which should be made of (the wood of) a tree, he causes him to repeat (the formula) O glorious one, make me glorious' (ibid 31)

42 Then (the student) goes to beg food,

43 First of his mother, and of two other women friends, or of as many as there are in the neighbourhood

44 He announces the alms (received) to his teacher

45 The rest of the day he stands silently

46 After sunset he puts a piece of wood on the fire with (the Mantra) 'To Agni I have brought a piece of wood' (ibid 32)

47 Through a period of three nights he avoids eating pungent or saline food

48 At the end of that (period) a mess of boiled rice-grains (is offered) to Savitr :

49 Then he may do what he likes

50 A cow constitutes the sacrificial fee

End of the Second Prapañaka

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49 50 Dr Knauer very pertinently calls attention to the fact that these Sūtras are not repeated as is the rule with regard to the concluding words of an Adhyāya or Prapañaka Comp chap 8 25 note

## PRAPATHAKA III, KANDIKA 1

1 Now (follows) the Godâna ceremony (or cutting of the beard) in the sixteenth year

2 The cutting of the hair (and the beard) has been explained by the (description of the) *Kûḍakarana* (II, 9)

1 1 After the description of the regular Upanayana here follow in chaps 1 and 2 statements regarding the special Vratas which the Vedic student has to undergo or rather which he may undergo in the time of his studentship. Comp the corresponding statements on the Vratas of the *Rigvedins* *Sāṅkhāyana* *Gṛhya* II 11 and 1. By the followers of the Sama veda the ceremony of the Godana or cutting of the beard (comp *Sāṅkhāyana* I 28 19 *Paraskara* II 1 7 seq *Asvalayana* I 18) was put into connection with their system of Vratas, the undergoing of the Godâna vrata enabled the student to study the *Purvârka* of the Sama veda. In the commentary on Gobhila III 1 28 we find the following statements with regard to this Vrata as well as to the other Vratas mentioned in Sutra 28. The Upanayana vrata has been declared to refer to the study of the *Savitri* (comp Bloomfield's note on *Gṛhya samgraha* II 42 43) the Godâna vrata to the study of the collections of verses sacred to the gods Agni Indra and Soma Pavamâna (this is the *Purvârka* of the Sama veda) the *Vrâtika* vrata, to the study of the *Âraṇyaka* with the exclusion of the *Sukra* ya sections, the *Âditya* vrata to the study of the *Sukra* ya sections the *Aupaushadâ* vrata to the study of the *Upanishad* *Brîhmaya* the *Gyaishikâsâmika* vrata to the study of the *Agya* dohas. The Vratas were connected with a repetition of the Upanayana ceremony (Sutras 10 seq) in the way stated in my note on *Sāṅkhāyana* II 12 1—*Khadra Gṛhya* II 5 1 seq.

2 Comp *Sāṅkhāyana* I 28 19. The *Godanukarma* is identical with the *Kûḍakarma*. *Paraskara* II 1 1, 'At the *Karanta* ceremony he says Hair and beard (instead of 1 an) as at the *Kudakarana*).



3 The student has his hair (and beard) cut himself

4 He has all the hair of his body shaven

5 The sacrificial fee given by a Brāhmaṇa consists of an ox and a cow

6 That given by a Kshatriya, of a pair of horses

7 That given by a Vaisya, of a pair of sheep

8 Or a cow (is given by persons) of all (castes)

9 A goat (is given) to the person who catches up the hair

10 The Upanayana (connected with the Godāna vrata and the other Vratas) has been declared by the Upanayana (treated of above II, 10)

11 (The use of) a garment, however which has not yet been washed is not required (here),

12 Nor the adornment

13 (One should) not initiate one who does not intend to keep the vow through one year

14. Handing over to him (i e to the student) a staff, which should be made of (the wood of) a tree he directs him (to observe the duties connected with his vow, in the following words)

15 'Obey thy teacher, except in sinful conduct

16 'Avoid anger and falsehood,

17 'Sexual intercourse,

18 'Sleeping on high (bedsteads),

19 'Performances of singing dancing &c, the use of perfumes and of collyrium

3 At the *Kūḍākarana* the child sits in the mother's lap and others perform the rites for him.

10 See the note on Sūtra 1

11 Comp above II, 10, 7

- 20 'Bathing  
 21 Combing the head cleansing the teeth  
 washing the feet  
 22 Shaving  
 23 'Eating honey and flesh,  
 24 'Mounting a chariot yoked with cattle,  
 25 'Wearing shoes in the village,  
 26 Svayam indriya mokṣanam  
 27 Wearing the girdle going the rounds for alms  
 carrying a staff putting fuel (on the fire), touching  
 water, reverentially saluting (the teacher) in the  
 morning these are his standing duties  
 28 The Godana vrata, the Vratika vrata the  
 Âditya vrata the Aupanishada vrata the Gyaish-  
 thasâmika-vrata (last) one year (each)  
 29 Touching water in the evening and in the  
 morning (is prescribed) for these (Vratas)  
 30 The Âditya vrata however some do not  
 undergo  
 31 They who undergo it, wear one garment  
 32 They allow nothing to be between (them-  
 selves and) the sun except trees and (the roofs of)  
 houses  
 33 They do not descend into water deeper than  
 knee deep except on the injunction of their teacher

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28 The meaning of these expressions has been explained in the  
 note on Sûtra 1

30 According to the commentary some study the Sukriyas as  
 a part of the Âranyaka these do not undergo the Aditya vrata  
 Others for instance the Kauthumas separate the Sukriyas from  
 the Âranyaka and keep a special vow the Âditya vrata, by which  
 they are enabled to study those texts

## KANDIKA 2

1 For the Mahânâmnî verses (the Vrata is to be kept) twelve years

2 (Or) nine six three (years)

3 These are the various possibilities

4 Or also one year according to some (teachers)

5 (In this case) however the observances are enhanced

6 (Keeping the Vrata through one year is allowed only) if (the students) ancestors have learnt the Mahânâmnî verses

7 There is also a Brâhmaṇa of the Raurukî (Sâkhâ in which it is said)

8 The mothers forsooth say to their sons when they suckle them

9 ' Become men my little sons, who endeavour to accomplish the Sakvartî vratî !

10 During (the Vrata preparatory to the study of) these (i.e. the Mahânâmnî verses) touching water at the time of each Savana (is prescribed)

11 Let him not eat in the morning before he has touched water

12 In the evening after he has touched water he should not eat, before he has put the piece of wood on the fire

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2 1 Regarding the Mahânâmnî or Salvatî verses and the observances connected with their study comp Sâṅkhyana II 12 (see especially the note on II 12, 13) and the sixth Adhyaya of that text Khândira Grhya II 5 22 seq

10 The rules as to touching water have been given above I 2 5 seq The three Savanas or Soma pressings of which the Soma sacrifice consists are the pratâḥ savana the mādhyandina savana, and the trayîya savana i.e. the morning Savana the mid day Savana and the third or evening Savana

12 Comp above II 10 46, III 1, 27

- 13 He should wear dark clothes
- 14 He should eat dark food
- 15 Let him be devoted to his teacher
- 16 Let him make way for nobody
- 17 He should be addicted to austerities
- 18 He should stand in day-time
- 19 He should sit at night
- 20 And when it is raining he should not retire to a covered place
- 21 He should say to (the god) when he sends rain 'The Sakvaris are water
- 22 When (the god) sends lightning he should say to him 'Such forsooth is the nature of the Sakvaris'
- 23 When (the god) thunders he should say to him 'The great voice of the great (cow)'
- 24 Let him not cross a river without touching water
- 25 Let him not ascend a ship
- 26 If his life is in danger however, he may ascend (a ship) after having touched water
- 27 In the same way (he should touch water) having disembarked
- 28 For in water the virtue of the Mahānāmniś is contained
- 29 If he practises these duties (the god) Parjanya will send rain according to his wish
- 30 The rules about dark (clothes) standing sitting, (making) way and (dark) food may be considered as optional
- 31 After he has kept his vow through one third (of the prescribed time the teacher) should

sing to him the (first) Stotriya verse (of the Mahânâmîs)

32 In the same way the two other Stotriya verses (after two thirds of the time and at the end of the whole time)

33 Or all (the three verses) at the end of the whole (time)

34 He should sing them to (the student) who has fasted and shuts his eyes

35 Having filled a brass vessel with water having thrown into it all sorts of herbs, and dipped (the student's) hands into it, the teacher should veil (the student's eyes) from left to right with a (new) garment that has not yet been washed

36 Or he should sing (the Mahânâmîs to him) immediately after he has veiled (his eyes)

37 With veiled eyes, keeping silence, he should abstain from food through a period of three nights or through one day and one night

38 Or he should stand in the forest till sunset (and spend the night in the village)

39 On the next morning he should put wood on the fire in the forest should sacrifice with the Mahâvyâhritis, and should cause the student to look at (the following objects viz)

40 Fire, Agnya, the sun, a Brahman, a bull food water, curds

41 With (the words), 'The sky have I beheld' Light have I beheld'

35 Comp Sâṅkhâyaṇa Gr̥hya VI 3 7

36 I.e. the fasting prescribed in Sūtras 34 and 37 may, if they like follow after the teaching of the sacred song instead of preceding it

37 Sâṅkhayana Gr̥hya II 12, 6 seq

42 In that way all (the objects stated in Sūtra 40) three times

43 After the ceremony for averting evil has been performed, the student respectfully salutes the teacher

44 Thus he has to break the silence (enjoined upon him)

45 A bull a brass vessel a garment, an optional gift (of a cow) this is the sacrificial fee

46 The first time he may choose (either a bull or a brass vessel)

47 Let him provide his teacher with clothes according to some (teachers)

48 A mess of cooked food, sacred to Indra (is prepared) Let him sacrifice of that (food) with this verse 'To the *Rik*, to the *Sāman* we sacrifice (*Sāma veda* I, 369), or (with the verse) The lord of the seat, the wonderful (*ibid* I, 171) or with both (verses)

49 This (he should do) at (all) the Anupravaṇīya ceremonies

43 Comp above I, 9 29 Sāṅkhāyana VI 3 11 seq

45 46 The student is to give a fee to his teacher three times after he has been taught each of the three Stotriya verses (Sūtras 31 32) To these three occasions the four objects stated in Sūtra 45 correspond, so that the first time either the first or the second of those objects the bull or the brass vessel, may be chosen the second time he gives a garment the third time a vara (or optional gift) Comp the similar correspondence of four objects and three cases to which these objects refer II 10 8 12

48 This is the Anupravaṇīya ceremony (or ceremony to be performed after the study of a Vedic text has been finished) belonging to the Mahānamnis comp Khadira Grīhya II, 5 34 Āśvalāyana Grīhya I 22 12 Sāṅkhayana II 8 1 note

49 Perhaps sarvatra ( everywhere ) belongs to Sūtra 49 so that we should have to translate This (should be done) everywhere at

50 The Mantra has to be altered everywhere (so that he has to say) 'I have kept (the vow)' 'I have been able' 'Thereby I have prospered,' 'I have undergone'

51 The fee to be given after the study of the Parvans is a goat for the Agni Parvan, a ram for the India Parvan, a cow for the Pavamāna Parvan

52 After (the student) has returned (from the forest) he should entertain his teacher and his retinue with food,

53 And his fellow students who have come together

54 The way to sing the *Gyeshthasāmans* has been explained by (the statements given with regard to) the Mahānāmni (vrata)

55 Here the following standing duties are to be observed

56 He should not have intercourse with a Sudrā woman

57 He should not eat birds flesh

58 He should avoid (constantly living on) the same grain and in the same place and wearing one garment

59 He should perform the rite of touching water' with water drawn out (of a pond, &c)

the Anupravāṇīya ceremonies are also at those Anupravāṇīya ceremonies which are connected with the study of the other texts

50 Instead of 'I will keep the vow' he says 'I have kept the vow' &c II, 10 16

51 The Parvans are the three great sections, sacred to Agni, Indra and Soma Pavāmana into which the first Samavedārṇika is divided

52 According to the commentary he has to keep these observances through his whole life

58 Or, wearing always the same garment'

60 From (the time of) his being directed (to observe the duties of his Vrata) he should not eat from an earthen vessel

61 Nor drink (from such a vessel)

62 (Or rather) from (the time of) his being taught (the *Gyeshthasâmans*, after the whole preparatory time or after one third of that time), according to some (teachers)

### KÂNDIKÂ 3

1 On the full moon day of Praushthapada (or under (the Nakshatra) Hastā the Upakarana (or opening ceremony of the annual term of Veda study is performed)

2 After (the teacher) has sacrificed with the Vyâhrtis he recites the Sâvitri to the students as at the Upanavana,

3 And (he chants) the Sâvitri with its Saman melody,

60 Regarding the directions given to the student by the teacher see chap I 14

62 See above Sûtras 31 33

3, 1 seq The Upâkarana ceremony Khândira Grîhya III 16 seq Regarding the different terms for this ceremony comp Sâṅkhavya IV 5 2 Âśvalhyana III 3, Paraskara II 10 Hiranyakesin says *pravanâpaksha oshadhîshu gâtîsu hasterâpi namâsyaṁ vadhyaṁ opakarma*—It seems impossible to me to find an explanation of this Sûtra which gives to praushthapada another meaning than that based on the constant use of the feminine derived from the names of Nakshatras in the day of the full moon which falls under such or such a Nakshatra Hastā tena therefore necessarily refers to another day besides the Praushthapadi on which the Upâkarana may be celebrated. Perhaps we may conjecture *praushthapadim hastā vopakaranaṁ*

2 Comp above II 10, 39



4 And (the Bārhaspatya Sāman with the text)  
Soma the king Varuṇa (Sāma veda I 91)

5 After they have recited (the first verses) of  
the *Kṛāṇḍas* book from its beginning they may do  
what they like

6 They eat fried barley grains with (the verse),  
That which is accompanied by grains and by a  
karambha (i.e. curds with flour) (Sāma veda I, 210)

7 They partake of curds with (the verse), I  
have praised Dadhikrāvan (Sāma veda I, 358)

8 After they have sipped water, (the teacher)  
should cause them to repeat the first (?) verses and  
sing the first (?) Sāmans of the different sections (?)

9 On the day sacred to Savitrī they wait

10 And at (the beginning of) the northerly

5 The *Kṛāṇḍas* book is the first Sāmavedāṅkika in which the  
verses are arranged according to their metre

6 It is not quite clear from the text, in what connection the rites  
described in Sūtras 6–8 stand with those treated of in the preceding  
Sūtras. The expression yathārtham used in Sūtra 5 (yathār-  
tham iti karmāṇaḥ parisamāptir ūkate, Comm., comp. above I  
3 12 note) clearly indicates the close of the ceremony. On the  
other hand the comparison of Pāraskara II, 10 15 seq. Sāṅkhā-  
yana IV, 5 10 seq. Āśvalāyana III 5, 10 seems to show that the  
acts stated in Sūtras 6–8 form part of the ceremony described  
before.

8 I do not try to translate this very obscure Sūtra according to  
the commentary in which khāṇḍika is explained as the number  
(of pupils). Perhaps the word is a misspelling for kṛāṇḍikā or the  
like and means sections of the texts. Comp. Khādīra Gr̥hya  
III, 2 23. The construction (akāntodakāḥ kārayet) is quite  
irregular.

9 I.e. they do not continue their study. The day sacred to  
Savitrī is the day under the constellation of Hasta mentioned in  
Sūtra 1, for Savitrī is the presiding deity over that Nakshatra  
(comp. Sāṅkhayana I 26 11).

10 Comp. the note on Sūtra 16.

course of the sun (they wait) one night with one day before and one day after it,

11 (Or they interrupt their study for) a period of three nights before and afterwards according to some (teachers)

12 And both times water libations are offered to the Âkâryas

13 Some perform the Upâkarana on the full moon day of Srâvana and wait (with studying) the time (from that day) till the day sacred to Savitrî (Sûtra 9)

14 On the full-moon day of Taisha they leave off (studying the Veda)

15 They should go out of the village in an easterly or northerly direction should go to water which reaches higher than to their secret parts should touch water (in the way prescribed above I 2) and should satiate the metres the Rishis and teachers (by libations of water)

16 After this second Upâkarana, until the (chief) Upâkarana (has been performed) again for the Vedic texts an interruption of the study (of the Veda takes place) if clouds rise

12 Regarding the Tarpana ceremony comp Sâṅkhâya IV 9 1 note From the word and the commentator concludes that the libations are offered not only to the Âkâryas but also to the Rishis &c (Sûtra 15)

13 Comp Gautama XVI 1, Vasishṭha XIII 1, Âpastamba I, 9 1 &c

14 Âpastamba I, 9, 2 &c

15 This is a description of the Utsarga ceremony comp Sâṅkhâya IV 6 6 Arvalâya III, 5 21-23 Pâraskara II 12

16 The most natural way of interpreting the text would be, in my opinion to assume that the second Upakarana (pratyupâkarana) is identical with the Utsarga The second Upakarana thus would in the same time conclude the first term for studying the

17 If lightning (is observed) or if it thunders, or if it is drizzling (he shall not study) until the same time next day

18 On the falling of a meteor or after an earthquake or an eclipse of the sun or of the moon (the study is interrupted until the same time next day)

19 And if a whirlwind occurs

20 Let them not study on the *Ashṭaka* days, and on the days of the new moon

21 And on the days of the full moon—

22 In the three months *Karttika*, *Phālguna* and *Āshāḍha*

23 And (the study is interrupted) for one day and one night

24 If a fellow pupil has died,

25 Or the sovereign of his country

26 Three days if his teacher (has died)

27 One day and one night if somebody (has died) who has reverentially approached

28 If singing or the sound of a musical instrument or weeping is heard or if it is storming (the

*Veda* and open a second term. The distinction of two such periods which may be called two terms, is frequently met with in other texts for instance in *Viśiṣṭa* XIII 5-7 (S B F XIV 63). *Manu* IV 98. According to the commentary on the other hand the second *Upakarama* is performed at the beginning of the northerly course of the sun (on p. *Sūtras* 10-12), it is stated that after that ceremony the *Uttara* (i.e. the *Uttarāṣṭika*) and the *Rahasya* texts are studied.<sup>1</sup> It deserves to be noticed that *Manu* (IV 96) prescribes the performing of the *Utsarga* ceremony on the *Nāḥatya* *Pushya* (i.e. *Tithya*) or on the first day of the bright fortnight of *Mṛgha* which is considered as coinciding at least approximately with the beginning of the northerly course of the sun.

18 Comp. *Manu* IV 105

2. These are the days of the ancient Vedic *Āturmasya* sacrifices

study of the Veda is discontinued) as long as that (reason of the interruption) lasts

29 As regards other (cases in which the reading of the Veda should be discontinued) the practice of the Sishṭas (should be followed)

30 In the case of a prodigy an expiation (has to be performed) by the householder (or) by his wife

31 If a spar of the roof or the middle (post of the house) breaks or if the water barrel bursts let him sacrifice (Agya oblations) with the Vyahr̥tis

32 If he has seen bad dreams let him murmur this verse To day O god Savitr̥ ' (Sāma-veda I 141)

33 Now (follows) another (expiation)

34 If he has touched a piled-up (fire-altar) or a sacrificial post or if he has humming in his ears or if his eye palpitates or if the sun rises or sets while he is sleeping, or if his organs of sense have been defiled by something bad let him sacrifice two Āgya oblations with the two verses ' May my strength return to me (Mantra Brāhmaṇa I, 6 33 34)

35 Or (let him sacrifice) two pieces of wood anointed with Agya

36 Or let him murmur (those two verses) at light offences

29 The definition of a Sishṭa or instructed person is given in Baudhāyana I 1 6 (S B E XIV 143)

30-36 Different expiations comp Khādira Gr̥hya II 5 35-37

34 Kitya means Kitya agni, the piled up fire altar the construction of which is treated of for instance in the Satapatha Brāhmaṇa VI-X Prof Weber has devoted to the rites connected with the kitya agni a very detailed paper Indische Studien XIII 217 seq That kitya does not mean here anything different from kitya agni is shown by the Manava Gr̥hya I 3 yadī akṣi vā spandet karmo vā krosed agnim vā kityam ārohet smasānam vā gakkhed yūpam vopaspriset &c

## KANDIKA 4

1 A student after he has studied the Veda

2 And has offered a present to his Guru (1 e to his) teacher,

3 Should with the permission (of his parents) take a wife

4 One who does not belong to the same Gotra

5 And who is not a Sapinda relation of his mother

6 The best however, is a 'naked' girl

7 Now the bath (which is taken at the end of studentship will be described)

8 To the north or the east of the teacher's house there is an enclosure

9 There the teacher sits down facing the north, on eastward-pointed Darbha grass

4 1 seq The description given in this chapter of the Samāvartana or of the ceremony performed at the end of studentship is opened with a few sentences referring to another section of the Grhya ritual namely to marriage. It seems to me that these first Sūtras of this chapter once formed in a text from which Gobhila has taken them the introduction to an exposition of the wedding ceremonies and that Gobhila was induced to transfer them to the description of the Samavartana by their opening words. A student after he has studied the Veda &c With Sutras 1-3 comp Khādura Grhya I 3 1

3 I prefer to supply (with the permission) of his parents and not, of his teacher. Hiranyakesin says samāvṛtta ātāryakulat mātāpitarau bibhṛsyāt tabhyām anugñāto bhāryam upayakṣhet

5 Regarding the term Sapinda see for instance Gautama XIV 13 (S B E II 247) Sapinda relationship ceases with the fifth or the seventh (ancestor) Comp Manu V 60

6 According to the Grhya samgraha (II 17 18) a 'naked' girl is one who has not yet the monthly period or whose breast is not yet developed Comp Vasishtha XVII 70 Gautama XVIII, 23

7 seqq Comp Khādura Grhya III 1, 1 seqq

10 Facing the east the student on northward pointed Darbha grass

11 The teacher should besprinkle (him) with lukewarm scented water, which has been boiled with all kinds of herbs

12 But as if he (i.e. the student should do so) himself—

13 (In such a way) he is alluded to in the Mantras (therefore the besprinkling should be done rather by the student and not by the teacher [?])

14 With (the verse), The fires which dwell in the waters (MB I 7 1)—(the student[?]) pours his joined hands full of water (on the ground)

15 And again with (the formula) What is dreadful in the waters what is cruel in the waters what is turbulent in the waters (ibid 2)

16 With (the formula) The shining one I take here (ibid 3)—he besprinkles himself

17 And again with (the formula), For the sake of glory of splendour (ibid 4)

18 And again with (the verse) By which you made the wife (pregnant ? ) (ibid 5)

19 A fourth time silently

20 He then should rise and should worship the sun with the Mantra Rising with (the Maruts) who bear shining spears (ibid 6-9), &c

21 Optionally he may use the single sections of

13 In the Mantras prescribed for the besprinkling of the student (Mantra Brahmana I 7, 1 seq) there occur passages such as for instance Therewith I N N besprinkle myself

21 He may use the first section of the Mantra, which contains the word *prâtar* in the morning &c

the Mantra separately (in the morning, at noon and in the evening) as indicated in the text

22 He should add (the formula) 'The eye art thou' (ibid 9) after (each of the three sections of the Mantra, 6-8)

23 With the verse, 'Loosen the highest fetter O Varuṇa' (ibid 10), he takes off the girdle

24 After he has entertained the Brahmanas with food and has eaten himself he should have his hair his beard the hair of his body and his nails cut so as to leave the lock of hair (as required by the custom of his family)

25 Having bathed and adorned himself, and having put on two garments (an under garment and an upper garment) which have not yet been washed, he should put a garland (on his head) with (the formula) 'Luck art thou, take delight in me' (ibid 11)

26 The two shoes (he puts on) with (the formula) 'Leaders are you lead me' (ibid 12)

27 With (the formula) 'The Gandharva art thou' (ibid 13) he takes a bamboo staff

28 He approaches the teacher together with the assembly (of his pupils) and looks at the assembly of his teacher's (pupils) with (the words), 'Like an eye-ball may I be dear to you' (ibid 14)

29 Sitting down near (the teacher) he touches the sense organs at his head with (the verse) 'The she-ichneumon covered by the lips' (ibid 15)

30 Here the teacher should honour him with the Argha ceremony

31 (The student then) should approach a chariot yoked with oxen and should touch its two side-pieces or the two arms of the chariot pole with

(the verse) 'O tree, may thy limbs be strong  
(ibid 16)

32 With (the last words of that verse) 'May he who stands on thee, win what can be won'—he mounts it

33 Having driven (some distance) in an easterly or northerly direction he turns round from left to right and comes back (to his teacher)

34 When he has come back the Argha ceremony should be performed (for him by his teacher), say the Kauhaliyas

### KANDIKĀ 5

1 From that time he shall assume a dignified demeanour this is in short the rule (for his behaviour)

2 Here the teachers enumerate the following (regulations)

3 Nâgâtalomnyopahâsam ~~ikkhet~~

4. Nor (should he wish for sport) with a girl who is the only child of her mother,

5 Nor with a woman during her courses,

6 Nor with one who descends from the same Rîshis

7 Let him not eat food which has been brought by another door (than the usual),

8 Or which has been cooked twice,

9 Or which has stood over night—

10 Except such as is prepared of vegetables flesh, barley or flour

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34 Instead of its being performed at the time stated in Sûtra 30

5 1 seq Rules of conduct for the Snâtaka, comp Khâdîra-Grîhya III 1 33



- 11 Let him not run while it is raining
- 12 Let him not take himself his shoes in his hands (when putting them on or pulling them off)
- 13 Let him not look into a well
- 14 Let him not gather fruits himself
- 15 He should not wear a scentless wreath
- 16 If it is not a wreath of gold
- 17 (He should not wear a wreath) of which the expression mālā (garland) has been used
- 18 He should cause the people to call it srag (wreath) (Then he may wear it)
- 19 He should avoid using the word bhadra (blessed) without a reason
- 20 He should say (instead of it) mandra (lovely)
- 21 There are three (kinds of) Snâtakas
- 22 A Vidyâsnâtaka (or a Snâtaka by knowledge) a Vratasnâtaka (or a Snâtaka by the completion of his vow) and a Vidyavratasnâtaka (i e Snâtaka by both)
- 23 Of these the last ranks foremost the two others are equal (to each other)
- 24 (A Snâtaka) should not put on a wet garment
- 25 He should not wear one garment
- 26 He should not praise any person (excessively)
- 27 He should not speak of what he has not seen as if he had seen it,

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20 As to the reading comp Dr Knauer's remarks in his edition of the text p xi of the Introduction

21 22 These Sutras are identical with Pâraskara II 5 32 Comp the definitions of these three kinds of Snâtakas Paraskara

11 33-35

25 Comp above, chap 2 58

28 Nor of what he has not heard as if he had heard it

29 He should give up everything that forms an impediment for his Veda recitation

30 He should endeavour to keep himself (pure from every defilement) like a pot of oil

31 He should not climb a tree

32 He should not go toward evening to another village

33 Nor alone

34 Nor together with Vṛṣhalas (or Sūdras)

35 He should not enter the village by a by path

36 And he should not walk without a companion

37 These are the observances for those who have performed the Samāvartana

38 And what (besides) is prescribed by Śiṣṭas

### KANDIKA 6

1 When his cows are driven out, he should repeat (the verse) May (Bhava), the all-valiant one, (and Indra protect) these (cows) for me (MB I 8 1)

2 When they have come back (he should repeat the verse) These which are rich in sweet (ibid 2)

33 That the Snataka is not allowed to go alone to another village follows from Sūtra 36 thus Sūtra 33 is superfluous The commentator of course tries to defend Gobhila but I think he has not succeeded. Probably Gobhila has taken the two Sūtras from different texts on which his own composition seems to be based

38 Baudhāyana I 1 6 (S B E XIV 144) Those are called Śiṣṭas who in accordance with the sacred law have studied the Veda together with its appendages know how to draw inferences from that and are able to adduce proofs perceptible by the senses from the revealed texts

6 1 seq Different ceremonies connected with cattle keeping  
Comp Khādira Gr̥hya III 1 45 seq

3 If he is desirous of thriving (in his cattle), he should lick with his tongue the forehead of the first born calf before it is licked by its mother and should gulp with (the formula) 'Thou art the phlegm of the cows' (ibid 3)

4 If he is desirous of thriving (in his cattle) he should when the cows have calved, at night put wood on the fire in the cow-stable and should sacrifice churned curds with drops of ghee with (the verse) 'Seizer seize' (ibid 4)

5 If he is desirous of thriving (in his cattle) he makes when the cows have calved with a sword of Udumbara wood, marks on a male and on a female calf, first on the male then on the female with (the Mantra), 'The world art thou, thousandfold' (ibid 5 6)

6 And after he has done so, he should recite (over the two calves the Mantra) 'With metal with the butcher's knife' (ibid 7)

7 When the rope (to which the calves are bound) is spread out and (again) when the calves have been bound to it, he should recite over it (the verse) 'This rope the mother of the cows' (ibid 8)

8 Here now the following (rites) have to be performed day by day (viz)

9 (The rites at) the driving out (of the cows) at the coming back (of the cows), and at the setting into motion of the rope (with the calves)

10 At the cow sacrifice (i.e. the sacrifice by which a thriving condition for the cows is obtained), boiled rice grains with milk (are offered)

11 Let him sacrifice to Agni Pushan Indra, and  
Īsvara

12 To the bull honour is done (by adorning it  
by lavish food &c)

13 By the cow sacrifice also the horse-sacrifice  
(i e the sacrifice by which thriving horses are ob-  
tained) has been explained

14 Of deities Yama and Varuṇa are added here  
(to the deities stated above) (Sūtra 11)

15 (After the cow sacrifice) the cows are be-  
sprinkled with scented water, the cows are be-  
sprinkled with scented water

#### KANDIKA 7

1 Now (follows) the Śravana ceremony

2 It has to be performed on the full moon day  
(of the month Śrāvaṇa)

3 Having besmeared (a surface) to the east of  
the house (with cow-dung) they carry forward (to  
that place) fire taken from the (sacred) domestic fire

4 He besmears four spots to the four sides (of  
the fire)

5 Towards the (four) directions,

6 (To the extent) of more than one prakrama  
(i e step)

7 He puts a dish on the fire and fries (in that

15 As to the repetition of the last words of this chapter see the  
notes on I 4 31 II 8 25 10 50

7 1 seq The Śravana ceremony or the Bali-offering to the  
Serpents Comp Khādīra Grīhya III 2 1 seq and the elaborate  
paper of Dr Winternitz Der Sarpabali ein altindischer Schlangen  
cult (Wien, 1888)

dish) one handful of barley-grains, without burning them

8 To the west of the fire he places a mortar so that it stands firmly, and husks (the grains) separating (the husked and the unhusked grains ?)

9 After he has carefully ground them to flour and has thrown (that) into a wooden cup (*kamasa*) and covered it with a winnowing basket he puts it up (in the house)

10 Between (the besmeared surface) towards the south, and that towards the east (there should be) a passage

11 After sunset he takes the wooden cup (the spoon called) *Darvī* and the winnowing-basket, and goes to (the fire) which has been carried forward (Sutra )

12 He throws the flour into the winnowing-basket and fills the wooden cup with water

13 He takes once a quantity of flour with the *Darvī* spoon pours out water on the besmeared place to the east (of the fire) and offers (there) a *Bali* with (the words) O king of Serpents dwelling towards the east this is thy *Bali*! (MB II, 1 1)

14 He pours the rest of the water over (that *Bali* taking care) that it does not carry away the *Bali*

8 As to *avabanti* comp above I 7 4, Hillebrandt Neu und Vollmondsopfer p 30

11 According to the commentary *atipraṇīta* means the fire which has been carried forward (Sutra 3) Another explanation is then added which is based on a quotation from a *tantrāntara*

After he has established a fire he should carry forward one fire brand taken from that fire in a south-eastern direction with the Mantra *ye rūpāni pratimuñkamānaḥ* &c, that fire is the *atipraṇīta* fire

15 Turning round from right to left he besprinkles the wooden cup and the Darvi spoon warms them and (repeats the offering of a Bali) in the same way towards the south towards the west and towards the north as the Mantra (MB II 1, 1 2) runs without turning away (between the single Bali offerings)

16 After he has thrown the remnants (of flour) out of the basket into the fire, he goes to that fire which has not been carried forward

17 To the west of that fire he touches the earth with his two hands turned downwards and murmurs the Mantra Adoration to the Earths'— (MB II 1, 3)

18 In the evening boiled rice grains with milk (are prepared)

19 Of that (milk rice) he should make oblations with (the formulas) To Sravana to Vishnu to Agni to Pragapati to the Visve devâs Svâhâ!

20 The rest (should be performed) according to the Sthâlpâka rite

21 To the north of the fire he places a bunch of Darbha grass with roots and murmurs the Mantra Soma the king (ibid 4) and The agreement which you have made (ibid 5)

15 Literally turning round, following his left arm Comp Sâṅkhâyaṇa II 3 2 The Mantra runs thus O king of Serpents dwelling towards the south (the west the north) this is thy Bali!

16 Comp Sutra 11 and the note

17 Comp below IV 5 3

20 *Grihya samgraha* I 114 Where the technical expression is used 'The rest according to the rite of the Sthâlpâkas he should after he has sacrificed the two Âgyabhâgas pour (Âgya) into the Sruṭ and cut off (the Avadanas with the Sruṭ) Comp Gobhila I 8 3 seq

22 On the following day he has flour of fried barley grains prepared and in a new pot covering (it with another pot) he puts it up (in his house)

23 (Of that flour) he should silently offer Balis day by day in the evening, before the sacrifice, until the Agrahāyaṇī day

### KANDIKÂ 8

1 On the full moon day of (the month) Āsvayuga at the Prishâtaka ceremony a mess of boiled rice grains with milk sacred to Rudra (is prepared)

2 Of that (milk rice) let him sacrifice, the first oblation with (the verse), 'To us, O Mitra and Varuna' (Sama veda I 220) the second with (the verse) Not in our offspring (Rig-veda I, 114, 8)

3 And (eight Āgya oblations) with the cows names (i e with the formulas) The lovely one art thou &c with each (name) separately

4 The rest (should be performed) according to the Sthâlpâka rite

5 Having carried the Prishataka around the fire turning his right side towards (the fire), and having caused the Brâhmanas to look at it (i e at the Prishataka) he should look at it himself with (the verse

23 The sacrifice is that prescribed in Sûtras 18 19 which should, as well as the offering of Balis be daily repeated

8 1 seq The Prishâtaka ceremony comp Khândira Grîhya III 3 1 seq A Prishâtaka is a mixture of milk or of curds with Āgya comp Khând 1 1 3, Grîhya samgraha II 59 Sâṅkhâya IV 16 3 note

3 The cow's names are given in the Grîhya-samgraha II 60 of the nine names given there the last is omitted at the Prishâtaka ceremony

4 See above chap 7, 20 and the note

repeated by the Brâhmanas and by the sacrificer),  
That bright eye created by the gods which rises  
on the east—may we see it a hundred autumns  
may we live a hundred autumns !

6 After he has entertained the Brahmanas with  
food and has eaten himself (the sacrificer and his  
family) should tie (to their arms necks &c.) amulets  
made of 'ac together with all sorts of herbs, for the  
sake of prosperity

7 In the evening he should feed the cows with  
the Prîshataka and should let the calves join them

8 Thus (the cows) will thrive

9 At the sacrifice of the first fruits a mess of  
boiled rice-grains with milk, sacred to Indra and  
Agni, (is prepared)

10 Having sacrificed first a Havis offering of  
that (milk rice), he sacrifices over that (oblation)  
four Agya oblations with (the verses) To him who  
bears a hundred weapons, &c. (MB II 1, 9-12)

11 The rest (should be performed) according to  
the Sthâlpâka rite

12 The rest of the remnants of the sacrificial food  
he should give to eat to all (persons present) who  
have received the initiation (Upanayana)

13 Having 'spread under water once he should  
cut off two portions of the boiled rice grains

14 Three (portions are cut off) by descendants  
of Bhṛigu

15 And over (these portions) water (is poured)

16 (After the food has been prepared in this

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9 seq The sacrifice of the first fruits comp Khândira-Cṛihya III

3 3 seq

11 See chap 7 20 and the note

16 20 Instead of *asamsvâdam* *samsvadayeran* I read



way) he should swallow it without chewing it with (the Mantra) From the good to the better (ibid 13)

17 In the same way three times

18 Silently a fourth time

19 After he has cut off a greater portion

20 They may if they like chew that

21 Having sipped water they should touch their mouths their heads and their limbs from above downwards, with (the verse) This art thou (ibid 14)

22 In the same way (sacrifices of the first fruits are performed) of *Syāmāka* (*panicum frumentaceum*) and of barley

23 (At the sacrifice) of *Syāmāka* (the Mantra with which the food is partaken of [comp Sutra 16] 15) May Agni eat as the first (ibid 15)

24 (At the sacrifice) of barley 'This barley mixed with honey (ibid 16)

### KÂNDIKA 9

1 On the *Āgrahāyanī* day (or the full-moon day of the month *Mārgasīrsha*) Bali offerings (are made)

2 They have been explained by the *Śrāvana* sacrifice

3 He does not murmur (here) the Mantra 'Adoration to the Earth s

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*asamkhādām samkhadayeran* Comp *Khādīra Grīhya* III, 3 13 *asamkhādya* *pragiret*, and the quotations in Böhtlingk Roth's Dictionary s v *sam khād* and *ā svad*

9 1 seq The *Āgrahāyanī* ceremony by which the rites devoted to the Serpents are concluded *Khādīra Grīhya* III, 3 16 seq

2 See above chap 7

3 Comp chap 7 17 To the west of that fire he touches the

4 In the morning after he has sacrificed the (regular) morning oblation he should have the following (plants and branches of trees) fetched viz Darbha grass, a Samī (branch), Vīriṇa grass, a (Badarī branch) with fruits Apāmārga, and Śiṛiṣha. He then should silently throw (a portion) of flour of fried barley into the fire should cause the Brahmanas to pronounce auspicious wishes and should circumambulate the house, turning his right side towards it, starting from the room for the (sacred) fire striking the smoke (of the sacred fire) with those objects (i.e. with the plants and branches mentioned above)

5 He should throw away those objects after he has made use of them

6 On solid stones he places a water barrel with the two (Sāmans belonging to the verse) 'Vāstosh-patī' (Sāma veda I, 275) and with (that) *Rik* (itself)

7 Let him pour two pots of water into that barrel with this verse, 'Some assemble' (Sāma-veda Aranyaka vol II p 292 ed Bibl Indica)

8 In the evening boiled rice grains with milk (are prepared)

9 Of that (milk rice) he should make an oblation with (the Mantra) 'She shone forth as the first' (MB II, 2 1)

10 The rest (should be performed) according to the Sthālīpāka rite

earth with his two hands turned downwards and murmurs the Mantra Adoration to the Earth's

6 He sings the two Kāvasha Sāmans of which the verse Sāma veda I 275 is considered as the Yomi and then repeats that verse itself

8 This Sūtra is identical with chap 7 18

10 Comp chap 7 20 note

11 To the west of the fire he touches the Barhis with his two hands turned downwards and murmurs the Vyâhrtis (i e the solemn utterances) In the Kshatra I establish myself' (ibid 2 3)

12 To the west of the fire he should have a layer spread out,

13 Of northward pointed grass

14 Inclined towards the north

15 After they have spread out on that (grass) new rugs, the householder sits down (thereon) on the southern side

16 Then without an interval the others according to their age,

17 And without an interval their wives each with her children

18 When they are seated the householder touches the layer (of grass) with his two hands turned downwards and murmurs the verse Be soft to us, O Earth (ibid 4)

19 When he has finished that (verse) they lie down on their right sides

20 In the same way (they lie down on their right sides) three times turning themselves towards themselves (i e turning round forwards not backwards and thus returning to their former position ?)

21 They repeat the auspicious hymns as far as they know them,

22 The complex of Sâmans called Arishṭa, according to some (teachers)

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20 The explanation which the commentary gives of this difficult Sūtra can hardly be accepted *trīṣṭvā avṛtva bhjasya abhyātman ātmano grīhapater abhimukhyena ātmana ārabhyety arthaḥ katham nama? yenaiva kramenopaviṣṭaḥ tenaiva kramena samvesanam trīṣṭvā avartayeyuḥ*

22 The commentary gives a second name for this Sâman

23 Having touched water they may do whatever they like

### KÂNDIKÂ 10

1 The Ashṭakâ (is a festival) sacred to the night

2 It procures prosperity

3 It is sacred to Agni or to the Manes or to Pragâpati or to the Seasons or to the Visve devâs—thus the deity (to which the Ashṭaka is sacred) is investigated (by different teachers)

4 There are four Ashṭakâs in (the four months of) the winter

5 These all he should endeavour to celebrate with (offerings of) meat,

6 Thus says Kautsa

7 (There are only) three Ashṭakâs (in the winter), says Audgâhamani

8 And so say (also) Gautama and Varkakhandi

9 The eighth day of the dark fortnight after the Âgrahâyani is called Apûpashṭaka (1 e Ashṭakâ of the cakes)

10 Having prepared grains in the way prescribed

Itany arishtabhanga Nârâyana says abodhy agnir (Sv I 73) mahi trîṇâm (I 192) in dve tvâvata (I 193) ityâdikam sarvaloka prasaddham prayugya

10 1 seq The Ashṭakâ festivals Khâdira Grîhya III 3 28 Comp Sankhâyana Grîhya III 12 1 note (S B E XXIX 102)

4 7 As to the difference of opinion regarding the number of Ashṭakâs comp Weber Naxatra second article, p 337 Gobhila himself follows the opinion of Audgâhamani, for he mentions only three Ashṭakas in the winter season the first following after the Âgrahâyani full moon (chap 10 9) the second after the Tishṭi (10 18) and the third after the Mâghî (IV 4, 17)

10 See above I 7 2 seq

for Sthālpākas he cooks (those grains and prepares thus) a *karu*

11 And (besides he prepares) eight cakes with out turning them over in the dish (in which he bakes them)

12 (Each) in one dish

13 Without Mantras, according to Audgāhamāni

14 Of the size of the (cakes) sacred to Tryambaka

15 After he has baked them he should pour (Āgya) on them should take them from the fire towards the north and should pour (Āgya) on them again

16 In the way prescribed for Sthālpākas he cuts off (the prescribed portions) from the mess of boiled grains and from the cakes and sacrifices with (the words) 'To the Ashṭaka Svāhā'

17 The rest (should be performed) according to the Sthālpāka rite

18 (At the second Ashṭakā on) the eighth day after the full moon day of Tāisha a cow (is sacrificed)

19 Shortly before the time of junction (of day and night i.e. before the morning twilight) he should place that (cow) to the east of the fire and when (that time) has come he should sacrifice (Āgya) with

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11 *Grhya saṃgraha* II 71 *prithakapālan kurvita apūpān ashṭakāvdhau*

14 Regarding the Trayambaka cakes comp *Kātyāyana Śrauta sūtra* V 10 1 seq *Vaitana sūtra* IX 18 &c

16 See above, I 8 5 seq

17 Comp chap 7 20 note

18 With the following paragraphs the Śrauta rites of the animal sacrifice should be compared see J Schwab *Das altindische Tieropfer* (Erlangen, 1886)

(the verse) What O beasts you think (MB II 2 5)

20 And after having sacrificed he should recite over (the cow the verse) May thy mother give leave to thee (ibid 6)

21 Let him sprinkle (the cow) with water in which barley is with (the words) 'Agreeable to the Ashṛīkā I sprinkle thee

22 Let him carry a fire-brand round it with (the verse), The lord of goods, the sage (goes) round (Sama veda I, 50)

23 Let him give it water to drink

24 The remainder of what it has drunk he should pour out under (the feet of) the beast with (the formula) Away from the gods the Havīs has been taken (MB II 2 7)

25 They then walk in a northerly direction (from the fire) and kill (the cow)

26 The head of which is turned to the east the feet to the north, if the rite is sacred to the gods

27 The head to the south the feet to the west, if the rite is sacred to the Manes

28 After it has been killed he should sacrifice (Agya) with (the verse), 'If the beast has lowed (ibid 8)

29 And (the sacrificer's) wife should get water and should wash all the apertures of the cow's body

30 They lay two purifiers (i.e. grass blades) on (the cow's body) near its navel cut it up in the direction of its hairs and draw the omentum out.

31 He should spit it on two pieces of wood on one (simple) branch and on another forked branch should besprinkle it (with water), and should roast it

32 When it has ceased to drop he should say  
Hew the (cow) to pieces—

33 'So that the blood does not stain the ground  
to the east of the fire

34 After he has roasted (the omentum) he should  
pour (Āgrya) on it, should take it from the fire  
towards the north and should pour (Āgrya) on it  
again

35 After he has cut off (the prescribed portions  
from) the omentum in the way prescribed for Sthalī-  
pākas or in the way prescribed for the Svishṭakṛt  
(oblation) he sacrifices with (the words) To the  
Ashṭakā Svāhā!'

36 The rest (should be performed) according to  
the Sthalīpāka rite The rest according to the  
Sthalīpāka rite

### End of the Third Prapāṭhaka

32 In the text we ought to read *visasata*, as Dr Knauer has  
observed

35 The regulations concerning the Avadānas are given for  
Sthalīpākas I 8 5 seq and for the Svishṭakṛt oblation, I 8  
11 seq

36 Comp III 7, 20 note

## PRAPATHAKA IV, KANDIKA 1

- 1 He throws the two spits into the fire,
- 2 That which consists of one (simple) branch towards the east, the other one towards the west
- 3 They cut off the Avadâna portions from all its limbs
- 4 With the exception of the left thigh and the lungs
- 5 The left thigh he should keep for the Anvish takya ceremony
- 6 On the same fire he cooks one mess of rice grains and one of meat stirring up the one and the other separately from left to right, with two pot ladles
- 7 After he has cooked them he should pour (Agya) on them should take them from the fire towards the north and should pour (Âgya) on them again
- 8 Having poured the juice (of the Avadânas) into a brazen vessel
- 9 And having placed the Avadânas on a layer (of grass) on which branches of the Plaksha (tree) have been spread,
- 10 He cuts off (the prescribed portions) from the

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1 1 Comp III, 10 31

3 Comp Âsvalâyana Grîhya I 11, 12, Khâdîra Grîhya III 4  
14 seq

6 He cooks a mess of meat — i e he cooks the Avadânas  
Comp Khâdîra-Grîhya I 1 17 Âsv Grîhya I 11 12

10 See I, 8 5 seq



Avadānas in the way prescribed for Sthalipākas (and puts those portions) into (another) brazen vessel,

11 And (the portion) for the Svishṭakṛt oblation separately

12 Taking of the mess of boiled rice grains (Sutra 6) a portion of the size of a Bilva fruit he should mix that together with the Avadanas (Sūtra 10) with the juice (Sutra 8)

13 Taking a fourfold portion of Agya he should sacrifice it with the first of the eight Rikṣas Entering into fire the fire (MB II 2 9-16)

14 Of the mixture (Sūtra 12) he cuts off the third part and sacrifices it with the second and third (verse)

15 He places the word Svahā after the second (of those verses i.e. after the third verse of the whole Mantra)

16 In the same way he sacrifices the other two thirds (of that mixture the one) with the fourth and fifth (verse) and (the other) with the sixth and seventh (verse)

17 Having cut off the rest he should sacrifice the oblation to (Agni) Svishṭakṛt with the eighth (verse)

18 Even if he be very deficient in wealth he should celebrate (the Ashṭaka) with (the sacrifice of) an animal

19 Or he should sacrifice a Sthalipaka

20 Or he should offer food to a cow

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20 seq Regarding these Sutras which occur nearly identically in Sankhayana III 14, 4 seq Āśvalayana II 4, 8-11 comp the note vol xxix p 105

21 Or he should burn down brushwood in the forest and should say This is my Ashṭakā

22 But let him not neglect to do (one of these things) But let him not neglect to do (one of these things)

## KANDIKA 2

1 On the following day the Anvashṭakya (ceremony is performed)

2 Or on the day which follows after that

3 To the south east (of the house) in the intermediate direction (between south and east) they partition off (a place with mats or the like)

4 The long side (of that place should lie) in the same (direction)

5 They should perform (the ceremonies) turning their faces towards the same (direction)

6 (It should measure) at least four prakramas (i e steps)

7 (It should have) its entrance from the west

8 In the northern part of that enclosure they make the Lakshana and carry the fire (to that place)

9 To the west of the fire he places a mortar so that it stands firmly and husks holding his left hand uppermost one handful of rice grains which he has seized with one grasp

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21 I believe that we ought to correct upadhāya into upadāya Sankhayana III 14 5 apī varāye laksham apadaheṭ Asvalayana II 4 9 agnina vā laksham upośhet

2 1 seq The Anvashṭakya ceremony comp Khadira Grīhya III 5 1 seq

8 They make the Lakshana means they prepare the ground on which the fire shall be established by drawing the five lines See above I 1 9 10 Grīhya-saṃgraha I 47 seq

- 10 When (the rice) has been husked
- 11 He should once carefully remove the husks
- 12 And then he should cut off a lump of flesh from that thigh and should cut it in small pieces on a new slaughtering bench
- 13 (With the intention) that the *Pindas* (or lumps of food offered to the Manes) should be thoroughly mixed up with flesh
- 14 On the same fire he cooks one mess of rice-grains and one of meat stirring up the one and the other separately from right to left with the two pot ladles
- 15 After he has cooked them, he should pour (*Āgya*) on them, should take them from the fire towards the south and should not pour (*Āgya*) on them again
- 16 In the southern part of the enclosure (*Sūtras* 3 seq) he should have three pits dug, so that the eastern (pit is dug) first,
- 17 One span in length, four inches in breadth and in depth
- 18 Having made the *Lakshana* to the east of the eastern pit, they carry the fire (to that place)
- 19 Having carried the fire round the pits on their west side he should put it down on the *Lakshana*
- 20 He strews (round the fire) one handful of *Darbha* grass which he has cut off in one portion

12 As to the words from that thigh comp above chap 1 5

14 Comp chap 1 6 The sacrificial food is stirred up here from right to left not from left to right because it is sacred to the Manes The mess of meat consists of the meat treated of in *Sūtra* 11

15 Comp above chap 1 7

18 19 As to *lakshana* comp *Sūtra* 8 note

- 21 And (he strews it into) the pits  
 22 Beginning with the eastern (pit)  
 23 To the west of the pits he should have a layer spread out  
 24 Of southward pointed Kusa grass  
 25 Inclined towards the south  
 26 And he should put a mat on it  
 27 To that (layer of grass) they fetch for him (the following sacrificial implements), one by one from right to left  
 28 The two pots in which sacrificial food has been cooked (Sûtra 14) the two pot ladles (Sûtra 14) one brazen vessel, one Darvi (spoon) and water  
 29 (The sacrificer's) wife places a stone on the Barhis and pounds (on that stone the fragrant substance called) Sthagara  
 30 And on the same (stone) she grinds some collyrium and anoints therewith three Darbha blades including the interstices (between the single blades?)  
 31 He should also get some oil made from sesamum seeds  
 32 And a piece of linen tape  
 33 After he has invited an odd number of blameless Brâhmanas, whose faces should be turned towards the north, to sit down on a pure spot

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27 The last words of the Sûtra translated literally would be 'following the left arm' Comp. Sâṅkhâyaṇa Grîhya II 3 2 They place the different objects aprâdakshinyena

29 See chap 3 16

30 See chap 3 13

31 See chap 3 15

32 See chap 3 24

33 As to the two classes of paṭṭika and daivika Brâhmanas comp the note on Sâṅkhâyaṇa IV, 1 2

34 And has given them Darbha grass (in order that they may sit down thereon)

35 He gives them (pure) water and afterwards sesamum water pronouncing his father's name 'N N' To thee this sesamum water and to those who follow thee here and to those whom thou followest. To thee Svadhâ!

36 After he has touched water (he does) the same for the other two

37 In the same way (he gives them) perfumes

38 The words in which he addresses (the Brâhmanas) when going to sacrifice are I shall offer it into the fire

39 After they have replied Offer it, he should cut off (the prescribed portions) from the two messes or cooled food (Sûtra 14) (and should put those portions) into the brazen vessel He then should sacrifice picking out (portions of the Havis) with the pot-ladle the first (oblation) with (the words)

Svâha to Soma Pitṛmat the second with (the words) Svahâ to Agni Kavyavâhana (MB II 3 1 2)

34 Comp the note p 932 of the edition of Gobhila in the Bibliotheca Indica

35 Regarding the sesamum water (i.e. water into which sesamum seeds have been thrown) comp Âśvalayana Grhya IV 7 11

36 He repeats the same ceremony pronouncing his grandfather's instead of his father's name then he repeats it for his great grandfather

37 He gives perfumes to the Brahmanas addressing first his father then his grandfather and his great grandfather

38 39 Comp Âśvalayana Grhya IV 7 18 seq Regarding the term upaghatamguhuyât comp Grhya samgraha I 111 seq and Professor Bloomfield's note Regarding the oblation made to Agni Kavyavâhana comp Apastamba I III 15 20 Agni Kavyavâhanam Svishakṛdanti yagati

## KÂNDIKÂ 3

1 From now onwards he has to perform (the rites) wearing his sacrificial cord over his right shoulder and keeping silence

2 With his left hand he should seize a Darbha blade and should (therewith) draw (in the middle of the three pits) a line from north to south with (the formula) The Asuras have been driven away (MB II 3 3)

3 Seizing again with his left hand, a fire brand he should place it on the south side of the pits with (the verse) They who assuming (manifold) shapes (ibid 4)

4 He then calls the Fathers (to his sacrifice) with (the verse) Come hither ye Fathers who have drunk Soma (ibid 5)

5 He then should place pâtra vessels of water near the pits

6 Seizing again with his left hand (the first) vessel he should pour it out from right to left on the Darbha grass in the eastern pit pronouncing his father's name N N ! Wash thyself and (may) those who follow thee here and those whom thou followest, (wash themselves) To thee Svadhâ !

7 After he has touched water (he does) the same for the other two

8 Seizing again with his left hand the Darvi spoon he should cut off one third of the mixture (of

3 1 Comp I 2 3 seq

2 Katyâyana Srauta sûtra IV 1 8

3 Katyâyana Srauta sûtra IV 1 9

6 Kâtyâyana Srauta sutra IV 1 10

7 See chap 2, 36

the different kinds of sacrificial food) and should put down (that *Pinda*) from right to left on the Darbha grass in the eastern pit pronouncing his father's name N N ! This *Pinda* is thine and of those who follow thee here and of those whom thou followest To thee Svadhâ !

9 After he has touched water (he does) the same for the other two

10 If he does not know their names he should put down the first *Pinda* with (the formula) Svadha to the Fathers dwelling on the earth, the second with (the formula) 'Svadhâ to the Fathers dwelling in the air the third with (the formula), Svadhâ to the Fathers dwelling in heaven

11 After he has put down (the three *Pindas*) he murmurs Here O Fathers enjoy yourselves show your manly vigour each for his part (MB II 3 6)

12 He should turn away (should hold his breath) and turning back before he emits his breath he should murmur The Fathers have enjoyed themselves, they have shown their manly vigour each for his part (ibid 7)

13 Seizing again with his left hand, a Darbha blade (anointed with collyrium, chap 2 30) he should put it down from right to left, on the *Pinda* in the eastern pit pronouncing his father's name

N N ! This collyrium is thine, and is that of those who follow thee here and of those whom thou followest To thee Svadhâ !

14 After he has touched water (he does) the same for the other two

15 In the same way (he offers) the oil (to the fathers),

16 In the same way the perfume

17 Then he performs the deprecation (in the following way)

18 On the eastern pit he lays his hands turning the inside of the right hand upwards, with (the formula) 'Adoration to you, O Fathers for the sake of life' Adoration to you O Fathers for the sake of vital breath' (MB II 3, 8)

19 On the middle (pit) turning the inside of the left hand upwards with (the formula), 'Adoration to you O Fathers for the sake of terror' Adoration to you O Fathers for the sake of sap' (MB loc cit)

20 On the last (pit) turning the inside of the right hand upwards with (the formula), Adoration to you, O Fathers for the sake of comfort' Adoration to you O Fathers for the sake of wrath' (MB II 3 9)

21 Then joining his hands he murmurs Adoration to you O Fathers' O Fathers' Adoration to you' (MB loc cit)

22 He looks at his house with (the words) Give us a house O Fathers' (MB II 3 10)

23 He looks at the *Pindās* with (the words) May we give you an abode O Fathers' (MB II 3 11)

24 Seizing again with his left hand the linen thread he should put it down from right to left on the *Pinda* in the eastern pit pronouncing his father s

16 See chap. 29

18 seq Comp Vag Samhitā II 32

23 The *Vagasaneyi Samhitā* (loc cit) has the reading sato vaś pitaro deshma May we give you, O Fathers, of what we possess'

24 Comp chap. 2 32



name N N<sup>1</sup> This garment is thine and is that of those who follow thee here and of those whom thou followest. To thee Svadha<sup>1</sup> (MB II 3 12)

25 After he has touched water (he does) the same for the other two

26 Seizing again with his left hand the vessel of water (Sutra 5) he should sprinkle (water) round the Pindas from right to left with (the verse) Bringing sap (MB II 3 13)

27 The middle Pinda (offered to the grandfather) the wife (of the sacrificer) should eat if she is desirous of a son with (the verse) 'Give fruit to the womb O Fathers (MB II 3 14)

28 Or of those Brâhmanas (that person) who receives the remnants (of the sacrificial food) should eat that Pinda)

29 Having besprinkled (and thus extinguished) the fire brand (Sûtra 3) with water with (the verse)

Gâtavedas has been our messenger for what we have offered' (MB II 3 15)—

30 (The sacrificer) should besprinkle the sacrificial vessels and should have them taken back, two by two

31 The Pindas he should throw into water

32 Or into the fire which has been carried forward (to the east side of the pits chap 2 18)

33 Or he should give them to a Brahmana to eat,

34 Or he should give them to a cow

35 On the occasion of a lucky event (such as the birth of a son &c) or of a meritorious work (such as the dedication of a pond or of a garden) he should give food to an even number (of Brâhmanas)

25 See chap 2 36

35 Comp Sâmkhyanâ-Grihya IV 4

- 36 The rite (is performed) from left to right  
 37 Bailey is used instead of sesamum

## KANDIKA 4

1 By (the description of) the Sthalipâka offered at the Anvashṭakya ceremony the Pindapitrīyagña has been declared

2 This is a Śrāddha offered on the day of the new moon

3 Another (Śrāddha) is the Anvâhârya

4 (It is performed) monthly

5 The Havis is prepared (by one who has set up the sacred Srauta fires) in the Dakṣiṇâgni (i.e. in that of the three fires which is situated towards the south)

6 And from the same (fire the fire is taken which)

36 37 Sankhâyana-Grîhya IV 4 6 9 Regarding the use of sesamum seeds see above chap 2 35

4 1 Khadira Grîhya III 5 35 Comp M M India what can it teach us? p 240 The word Sthalipâka is used here as is observed in the commentary in order to exclude the mess of meat (chap 2 14) from the rites of the Pindapitrīyagña

3 Anvâhârya literally means what is offered (or given) after something else supplementary In the commentary on Gobhila p 666 a verse is quoted

amavasyâm dvitīyam yad anvâhâryam tad ucyate

‘The second (Śrāddha) which is performed on the day of the new moon that is called anvâhârya First comes the Pindapitrīyagña and then follows the Anvâhârya Śrāddha the last is identical with the Pârvana Śrāddha which is described as the chief form of Śrāddha ceremonies for instance in Sankhâyana Grîhya IV 1 Comp Manu III 122 123 and Kullûka’s note M M India what can it teach us? p 240

5 According to the commentary this and the following Sûtras refer only to the Pindapitrīyagña not to the Anvâhârya Śrāddha Comp Khadira Grîhya III 5 36-39

is carried forward (in order to be used at the ceremonies)

7 In the domestic fire (the Havis is prepared) by one who has not set up the (Śrauta) fires

8 One pit (only is made)

9 To the south of it the fire has its place

10 Here the laying down of the fire brand is omitted

11 And (the spreading out of) the layer (of grass)

12 And the anointing (of the bunches of Darbha grass) and the anointing (of the Fathers)

13 And the (offering of) perfume

14 And the ceremony of deprecation

15 (The ceremony performed with) the vessel of water forms the conclusion (of the *Pindapitr̥yagñā*)

16 He should however put down one garment (for the Fathers in common)

17 On the eighth day after the full moon of Magha a *Sthālipaka* (is prepared)

18 He should sacrifice of that (*Sthālipāka*)

19 'To the *Aśvakā Svahā* ! —with (these words) he sacrifices

20 The rest (should be performed) according to the *Sthālipaka* rite

21 Vegetables (are taken instead of meat) as ingredient to the *Anvāhārya* (rice)

22 At animal sacrifices offered to the Fathers let

9 See chap. 2 18

11 Chap 2 23

13 Chap 3, 16

15 Chap 3 26

17-21 Description of the third *Aśvakā* festival

20 Comp above III 7 20 note

21 Comp IV 1 12

10 See chap 3 3

12 Chap 2, 30 3, 13

14 Chap 3 17 seq

16 Comp chap 3 24 25

him sacrifice the omentum with (the verse) 'Carry the omentum, O Gâtavedas to the Fathers (MB II 3, 16)

23 At (such sacrifices) offered to the gods, with (the verse) Gâtavedas, go to the gods with the omentum (ibid 17)

24 If no (god to whom the sacrifice should be offered and no Mantra with which the oblation should be made) is known, he sacrifices, assigning (his offering to the personified rite which he is performing) thus as (for instance) 'To the Ashṭakâ Svâha'

25 The rest (should be performed) according to the Sthâlpâka rite

26 If a debt turns up (which he cannot pay) he should sacrifice with the middle leaf of Golakas with (the verse) 'The debt which (MB II 3 18)

27 Now (follows) the putting into motion of the plough

28 Under an auspicious Nakshatra he should cook a mess of sacrificial food and should sacrifice to the following deities namely to Indra to the Maruts to Parganya to Asani to Bhaga

29 And he should offer (Agya) to Sita Asâ Araṣṭâ Anagha

30 The same deities (receive offerings) at the

25 See III 7 o note

26 I am not sure about the translation of the words golakâ nâṁ madhyamaparnenā. The ordinary meaning of golakâ is bal see for instance Sâṅkhâyaṇa Gṛhya IV 19 4 The commentary says golakânâṁ palasanam madhyamaparnena madhya makṣhādēna

29 The name of the third of those rural deities is spelt differently Dr Knauer gives the readings Araṣṭâm Araṣṭham Aragam Araram Aram

furrow sacrifice at the thrashing floor sacrifice at the sowing at the reaping of the crop, and at the putting of the crop into the barn

31 And at mole hills he should sacrifice to the king of moles

32 To *Indrāṇi* a *Sthālipāka* (is prepared)

33 Of that he should make an offering with (the verse) The *Ekashāka*, performing austerities (MB II 3 19)

34 The rest (should be performed) according to the *Sthālipāka* ritual The rest according to the *Sthālipāka* ritual

#### KANDIKA 5

1 At (the sacrifices) for the obtainment of special wishes which will be henceforth described

2 And according to some (teachers) also at (the sacrifices) described above (the following rites should be performed)

3 He should touch the earth to the west of the fire, with his two hands turned downwards with (the verse) We partake of the earth's (MB II 4 1)

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32-34 *Khādura Grhyā* III 5 40 I understand that this sacrifice stands in connection with the rural festivals which are treated of in the preceding *Sūtras*. In the commentary from the *Mantra* the conclusion is drawn that the ceremony in question belongs to the day of the *Ekashāka*. But the *Ekashāka* is the *Ashvaka* of the dark fortnight of *Magha* (see S B E XXIX, 102) and the description of the rites belonging to that day has already been given above *Sūtras* 17-21. It very frequently occurs in the *Grhyā* ritual that *Mantras* are used at sacrifices standing in no connection with those for which they have originally been composed

5 1 seq Comp *Khādura Grhyā* I 2 6 seq

4. In the night time (he pronounces that Mantra so that it ends with the word) goods (vasu) in the day time (so that it ends) with wealth (dhanam)

5 With the three verses This praise (MB II, 4 2-4) he should wipe along (with his hands) around (the fire)

6 Before sacrifices the Virupaksha formula (MB II 4 6) (should be recited)

7 And at (ceremonies) which are connected with special wishes the Prapada formula (MB II 4 5)— (in the following way)

8 He should murmur (the Prapada formula) Austerities and splendour' should perform one suppression of breath and should fixing his thoughts on the object (of his wish) emit his breath, when beginning the Virûpâksha formula

9 When undertaking ceremonies for the obtainment of special wishes let him fast during three (days and) nights

10 Or (let him omit) three meals

6-8 Khânda *Grihya* I 2 23 *Grihya samgraha* I 96 It is stated that the recitation of the Virûpâksha and Prapada formulas and also the parisamûhana (Sûtra 5) should be omitted at the so-called Kshiprahomas i.e. at sacrifices performed without the assistance of a *yagñavid*. See Bloomfield's notes on *Grihya samgraha* I 92 96 Regarding the way in which a *pranâyama* (suppression of breath) is performed comp. *Vasishtha* XXV 13 (S B E XIV p 126)

9 seq. Khânda *Grihya* IV 1 1 seq

10 There are two meals a day. The words of this Sûtra, Or three meals, are explained in the commentary in the following way. He should if he does not entirely abstain from food through three days take only three meals during that time i.e. he should take one meal a day. The commentator adds that some read *abhaktânî* instead of *bhaktânî* ('or he should omit three meals') in which case the result would be the same. I prefer the reading

11 At such ceremonies however, as are repeated regularly (let him do so only) before their first performance

12 He should (simply) fast however before such ceremonies as are performed on sacrificial days (i.e. on the first day of the fortnight)

13 (At a ceremony) which ought to be performed immediately (after the occurrence by which it has been caused) the consecration follows after (the ceremony itself)

14 Let him recite the Prapada formula (Sūtras 7 8), sitting in the forest on Darbha grass

15 Of which the panicles are turned towards the east if he is desirous of holy lustre,

16 To the north if desirous of sons and of cattle

17 To both directions if desirous of both

18 One who desires that his stock of cattle may increase should offer a sacrifice of rice and barley

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bhaktīni and propose to supply, not 'he should eat but he should omit (abhoganam Sūtra 9) Possibly the meaning is that three successive meals should be omitted thus also the compiler of the Khadira Gr̥hya seems to have understood this Sūtra

11 Comp for instance below chap 6 1

12 Comp below chaps 6 4 8 23

13 My translation of this Sūtra differs from the commentary There it is said An occurrence which is perceived only when it has happened (sannipātam eva) and of which the cause by which it is produced is unknown for instance the appearance of a halo is called sannipâtika Such sannipâtika ceremonies are uparishaddaiksha The diksha is the preparatory consecration (of the sacrificer) for instance by three days of fasting A ceremony which has its dikshâ after itself is called uparishaddaiksha Similarly the commentary on Khadira Gr̥hya IV 1 3 says uparishat sannipâtike naimittike karma kṛtvabhoganam.

with (the verse) He who has a thousand arms the protector of cow keepers (MB II 4 7)

19 Having murmured the Kautomata verse (ibid 8) over fruits of a big tree, he should give them—

20 To a person whose favour he wishes to gain

21 One (fruit) more (than he gives to that person) an even number (of fruits), he should keep himself

22 There are the five verses, 'Like a tree (MB II, 4, 9-13)

23 With these firstly a ceremony (is performed) for (obtaining property on) the earth

24 He should fast one fortnight,

25 Or if he is not able (to do so, he may drink) once a day rice water

26 In which he can see his image

27 This observance (forms part) of (all) fortnightly observances

28 He then should in the full moon night plunge up to his navel into a pool which does not dry up, and should sacrifice at the end of (each of those five) verses fried grains with his mouth into the water, with the word Svâhâ

29 Now (follows) another (ceremony with the same five verses)

30 With the first (verse) one who is desirous of the enjoyment (of riches) should worship the sun within sight of (that) person rich in wealth (from

23 The commentary explains *pârthivam* *prthivyartham* *kriyate* *iti* *pârthivam* *gramakshetrâdyartham* similarly the commentary on Khândira *Grîhya* IV 1 13 says *prthivipatitvaprâptyartham* *idam* *uktam* *karma*

27 Comp below chap 6 12

28 *Grîhya saṁgraha* II, 11



whom he hopes to obtain wealth) then he will obtain wealth

31 With the second (verse) one who desires that his stock of horses and elephants may increase should sacrifice fried grains, while the sun has a halo

32 With the third (verse) one who desires that his flocks may increase (should sacrifice) sesamum seeds while the moon (has a halo)

33 Having worshipped the sun with the fourth (verse) let him acquire wealth then he will come back safe and wealthy

34 Having worshipped the sun with the fifth (verse) let him return to his house He will safely return home he will safely return home

#### KĀNDIKA 6

1 Let him daily repeat (the formula) *Bhūz!* (MB II 4 14) in order to avert involuntary death

2 (He who does so) has nothing to fear from serious diseases or from sorcery

3 (The ceremony for) driving away misfortune (is as follows)

4 It is performed on the sacrificial day (i e on the first day of the fortnight)

5 (Oblations are made with the six verses), From the head (MB II 5 1 seq) verse by verse.

6 The seventh (verse is) She who athwart (MB I, 5 6)

7 (Then follow) the verses of the Vamadevyā

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6 1 seq Comp Khādīra-Grhya IV 1 19 seq

4 Comp above chap 5 12

6 Comp above II 7, 14

7 The text belonging to the Vamadevyā Sāman is the *Trīka* Sama veda II 32-34

8 (And) the Mahāvyaḥṛtis

9 The last (verse) is Pragāpati (MB II 5 8)

10 With the formula I am glory (MB II 5.9) one who is desirous of glory should worship the sun in the forenoon at noon and in the afternoon

11 Changing (the words) of the forenoon' (into of the noon and of the afternoon accordingly)

12 Worshipping (the sun) at the time of the morning twilight and of the evening twilight procures happiness (both times) with (the formula)

O sun! the ship (MB II 5 14) and (after that) in the morning with (the formula) When thou risest, O sun I shall rise with thee (ibid 15) in the evening with (the formula) When thou goest to rest O sun I shall go to rest with thee (ibid 16)

13 One who desires to gain a hundred cart loads (of gold) should keep the vow (of fasting) through one fortnight and should on the first day of a dark fortnight feed the Brāhmanas with boiled milk rice prepared of one Kamsa of rice.

14. At the evening twilight (of every day of that fortnight) having left the village in a westerly direction and having put wood on the fire at a place where

10 According to the commentary the formula *ya so -ham bha vāmī* comprises five sections thus it would include the sections II, 5 9-13 of the Mantra Brāhmaṇa. The Mantra quoted next by Gobhila (Sūtra 12) is really MB II 5 14

13 Comp chap 5 24-27. One Kāmsa is stated to be a measure equal to one Drona. The more usual spelling is *kamsa* and this reading is found in the corresponding passage of the Khādira Gr̥hya (IV 2 1)

14 As to the meaning of *kava* (small grain of rice), comp Hillebrandt Neu- und Vollmondsopfer p 32 note 1

four roads meet he should sacrifice the small grains (of that rice) turning his face towards the sun with (the words), To Bhala Svâhâ! To Bhala Svâhâ! (ibid 17 18)

15 (He should repeat those rites) in the same way the two next dark fortnights

16 During the time between those dark fortnights he should observe chastity till the end (of the rite) till the end (of the rite)

### KANDIKA 7

1 Let him select the site for building his house—

2 On even ground, which is covered with grass which cannot be destroyed (by inundations, &c )

3 On which the waters flow off to the east or to the north,

4 On which plants grow which have no milky juice or thorns and which are not acrid

5 The earth should be white, if he is a Brâhmaṇa

6 Red if he is a Kshatriya,

7 Black, if he is a Vaisya

8 (The soil should be) compact, one coloured not dry not salinous, not surrounded by sandy desert not swampy

9 (Soil) on which Darbha grass grows (should be chosen) by one who is desirous of holy lustre,

10 (Soil covered) with big sorts of grass, by one who is desirous of strength

11 (Soil covered) with tender grass, by one who is desirous of cattle

12 (The site of the house) should have the form of a brick

13 Or it should have the form of a round island

14 Or there should be natural holes (in the ground) in all directions

15 On such (ground) one who is desirous of fame or strength should build his house with its door to the east

16 One who is desirous of children or of cattle, (should build it) with its door to the north

17 One who is desirous of all (those things) (should build it) with its door to the south

18 Let him not build it with its door to the west

19 And a back-door

20 The house-door

21 So that (he ?) may not be exposed to looks (?)

19-21 I have translated the words of these Sûtras without trying to express any meaning. According to the commentary the meaning is the following. 19 He should not build a house which has its door on the back side or which has one front door and one back door. 20 The house door should not face the door of another house. 21 The house door should be so constructed that the householder cannot be seen by *Kândâlas* &c. when he is performing religious acts or when dining in his house. Or if instead of *samlôkî* the reading *samlôki* is accepted the Sûtra means the house door should be so constructed that valuable objects &c. which are in the house cannot be seen by passers by — The commentary on *Khândîra Grîhya* IV 2 15 contains the remark *dvâradvayam* (var lectio *dvaram dvaram*) *parasparam riguna* *syad itî kekîrit*. This seems to me to lead to the right understanding of these Sûtras. I think we ought to read and to divide in this way (19) *anudvâram ka* (20 21) *grîhadvâram yathâ na samlôki syât*. And (let him construct) a back-door so that it does not face the (chief) house door. The *Khândîra* MSS have the readings *asallôkî asandraloke*, *samlôka*.

22 Let him avoid an Asvattha tree on the east side (of his house) and a Plaksha on the south-side a Nyagrodha on the west-side and on the north side an Udumbara

23 One should say that an Asvattha brings (to the house) danger from fire one should say that a Plaksha tree brings early death (to the inhabitants of the house) that a Nyagrodha brings oppression through (hostile) arms that an Udumbara brings diseases of the eye

24 The Asvattha is sacred to the sun the Plaksha to Yama the Nyagrodha is the tree that belongs to Varuṇa the Udumbara to Pragapatī

25 He should place those (trees) in another place than their proper one

26 And should sacrifice to those same deities

27 Let him put wood on the fire in the middle of the house, and sacrifice a black cow

28 Or a white goat

22-24 These are Slokas to which the commentary very appropriately, though not exactly in the sense in which it was originally set down applies the dictum so frequently found in the *Brahmaṇa* texts *na hy ekasmād akṣharād virādhayanti*. Dr Knauer's attempts to restore correct Slokas are perhaps a little hazardous he inserts in the third verse *ka* after *plaksha*s and in the second he changes the first *brūyat* into *ka* whereby the second foot of the hemistich loses its regular shape *u - - -* and receives instead of it the form *u u - u*

25 He should remove an Asvattha tree from the east side &c

26 He should sacrifice to the deities to whom the transplanted trees are sacred.

27 seq Here begins the description of the *vastusamana*, which extends to Sūtra 43. As to the animal sacrifice prescribed in this Sūtra, comp Dr Winternitz's essay *Einige Bemerkungen über das Bauopfer bei den Indern* (Sitzungsbericht der Anthrop Gesellschaft in Wien 19 April, 1887) p 8

29 (The one or the other) together with milk-rice.

30 Or (only) milk rice

31 Having mingled together the fat (of the animal) Âgya its flesh and the milk rice

32 He should take eight portions (of that mixture) and should sacrifice (the following eight oblations)

33 The first (verse accompanying the first oblation) is 'Vâstoshpatî! (MB II 6 1)

34 (Then follow) the (three) verses of the Vama-devya

35 (And the three) Mahavyahritis

36 The last (oblation is offered with the formula) To Pragâpatî (svâhâ)

37 After he has sacrificed he should offer ten Balis

38 In the different directions (of the horizon) from left to right,

39 And in the intermediate points

40 In due order without a transposition

41 (He should offer a Balî) in the east with (the formula) (Adoration) to Indra! in the intermediate direction— To Vâyû! in the south—'To Yama! in the intermediate direction— (Svadha) to the Fathers! in the west— (Adoration) to Varuṇa! in the intermediate direction— To Mahârâga! in the north— To Soma! in the intermediate direction—'To Mahendra! down

34 Comp above chap 6 7 note

36 The commentary says 'The last oblation should be offered with the formula To Pragâpatî svâhâ! Probably we ought to correct the text Pragapata ity uttamâ, the last (verse) is

Pragapati! (MB II 5 8), see above IV 6 9 Khâdîra Grîhya IV 2, 20

wards— To Vasukī<sup>1</sup> upwards in the sky (i.e. throwing the Bali into the air) with (the formula) Adoration to Brahman!<sup>1</sup>

42 To the east upwards, and downwards this should be done constantly day by day

43 (The whole ceremony is repeated) every year or at the two sacrifices of the first fruits

### KĀNDIKĀ 8

1 At the Sravanâ and Agrahâyani sacrifices he should leave a remainder of fried grains

2 Having gone out of the village in an easterly or in a northerly direction, and having put wood on the fire at a place where four roads meet he should sacrifice (those fried grains) with his joined hands, with the single (verses of the text), Hearken, Rakâ<sup>1</sup> (MB II 6, 2-5)

3 Walking eastward (he should) looking upwards, (offer a Bali) to the hosts of divine beings with (the formula) 'Be a giver of wealth (ibid 6),

4 (Walking<sup>2</sup>) towards the side, (he should offer a Bali) to the hosts of other beings, looking downwards

5 Returning (to the fire) without looking back he should together with the persons belonging to his

43 See above III, 8 9 seq

8 1 See above, III 7 9 Comp Khādira Grhyā III, 2, 8 seq

4 The commentary says *Tīryan tīraskīnam yathā bhavati tathā iti kṛyāvīśesham etat athavā tīryan tīraskīnāḥ san Arvan ought to be corrected to avān* (comp Khādira Grhyā III 2 13)

5 The commentary explains *upetaiḥ* simply by *saṃpam āgataiḥ*

family as far as they have been initiated (by the Upanayana) eat the fried grains

6 (This ceremony) procures happiness

7 (With the two formulas) Obeying the will and 'Sankha (MB II, 6 7 8) he should sacrifice two oblations of rice and of barley separately

8 With reference to a person whose favour he wishes to gain

9 This is done daily

10 With the Ekaksharyâ verse (MB II 6 9) two rites (are performed) which are connected with the observance (of fasting) for a fortnight

11 One who is desirous of long life should sacrifice (with that verse) in the night of the full moon one hundred pegs of Khadira wood,

12 Of iron if he desires that (his enemies) may be killed

13 Now another ceremony (performed with the same verse)

14 Having gone out of the village in an easterly or in a northerly direction he should at a place where four roads meet, or on a mountain set an elevated surface, consisting of the dung of beasts of the forest on fire should sweep the coals away and should make an oblation of butter (on that surface) with his mouth, repeating that Mantra in his mind

7 seq Khadira Gr̥hya IV 2 24 seq

7 I e he should sacrifice one oblation of rice and one of barley

8 Literally to a person &c The meaning is, he should pronounce the name of that person The Sûtra is repeated from IV, 5 o thus its expressions do not exactly fit the connection in which it stands here

10 seq Khadira Gr̥hya IV, 3 1 seq



15 If (that oblation of butter) catches fire, twelve villages (will be his)

16 If smoke rises at least three.

17 They call this ceremony one which is not in vain.

18 One who desires that his means of livelihood may not be exhausted should sacrifice green cowdung in the evening and in the morning

19 Of articles which he has bought he should, after having fasted three (days and) nights make an oblation with the formula, 'Here this Visvakarman (MB II, 6 10)

20 Of a garment he should offer some threads (with that formula)

21 Of a cow some hairs (of its tail) ,

22 In the same way (he should offer some part) of other articles which he has bought

23 The sacrifice of a full oblation (with the verse A full oblation I sacrifice MB II, 6 11) should be performed on the sacrificial day (i e on the first day of the fortnight),

24 And (on such a day let him sacrifice) with (the formula) *Indrāmavadât (?)* (MB II, 6, 12)

25 One who is desirous of glory, (should offer) the first (oblation), one who is desirous of companions, the second

18 *Khādīra Gr̥hya IV 3 18* On *haritagomayan* the commentary has the following note *yaiḥ khalu gomayaiḥ samkule pradere haritāni trimāni prastānāṃ utpadyante tan kila gomayan haritagomayān āśakṣhate te khalv ādrā ihabhipreyaṃ katham gñāyate teshv eva tatprasiddheḥ*

19 *Khādīra Gr̥hya IV 3 7*

23 seq *Khādīra Gr̥hya IV 3 8* seq The *Pratīka* quoted in *Sūtra 24* is corrupt

## KANDIKA 9

1 One who desires to become a ruler among men should fast through a period of eight nights

2 Then he should provide a Sruva spoon, a cup (for water) and fuel of Udumbara wood,

3 Should go out of the village in an easterly or in a northerly direction should put wood on the fire at a place where four roads meet

4 And should sacrifice Agya turning his face towards the sun with (the formulas) Food indeed is the only thing that is pervaded by the metres and 'Bliss indeed (MB II 6 13 14)

5 A third (oblation) in the village with (the formula) 'The food's essence is ghee (ibid. 15)

6 One who is desirous of cattle, (should offer this oblation) in a cow stable

7 If (the cow stable) is damaged by fire (?) (he should offer) a monk's robe

8 On a dangerous road let him make knots in the skirts of the garments (of himself and of his companions)

9 Approaching those (of the travellers) who wear garments (with skirts)

9 1 seq Khādira Gr̥hya IV 3 10 seq

7 Perhaps we ought to follow the commentary and to translate When (the cow stable) becomes heated (by the fire on which he is going to sacrifice) &c ( goshthe gṛham upasamādhāyaiva homo na kartavyaḥ kin tv agniṃ upasamadhajapi tavat pratikṣhanyam yavad go hīṣam upatapyamānam bhavati ) I have translated ātivaram according to the ordinary meaning of the word in the commentary it is taken as equivalent to lauhakūṭam (copper filings

10 (Let him do so with the three formulas MB II 6 15-15) with the word Svâhâ at the end of each

11 This will bring a prosperous journey (to himself) and to his companions [Or (He should do the same with the garments) of his companions This will bring a prosperous journey]

12 One who desires to gain a thousand cart loads (of gold) should sacrifice one thousand oblations of flour of fried grains

13 One who is desirous of cattle should sacrifice one thousand oblations of the excrements of a male and a female calf

14 Of a male and a female sheep if he is desirous of flocks

15 One who desires that his means of livelihood may not be exhausted, should sacrifice in the evening and in the morning the fallings off of rice grains with (the formulas) To Hunger Svâhâ! 'To Hunger and Thirst Svâhâ! (MB II 6 16 17)

16 If somebody has been bitten by a venomous animal he should murmur (the verse) Do not fear thou wilt not die (MB II 6 18) and should be sprinkle him with water

17 With (the formula) Strong one! Protect (MB II, 6 19) a Snâtaka, when lying down (to sleep) should lay down his bamboo staff near (his bed)

18 This will bring him luck

19 (The verses) Thy worm is killed by Atri (MB II 7, 1-4) he should murmur, besprinkling a place where he has a worm with water

20 If he intends to do this for cattle he should fetch in the afternoon an earth clod taken out of a furrow and should put it down in the open air

21 In the morning he should strew the dust of it round (the place attacked by worms) and should murmur (the same texts)

### KANDIKA 10

1 To the north of the place (in which the Arghya reception will be offered to a guest) they should bind a cow (to a post or the like) and should (reverentially) approach it with (the verse) *Arhanâ putra vasa* (MB II 8 1)

2 (The guest to whom the Arghya reception is going to be offered) should come forward murmuring

Here I tread on this *Padya Virâg* for the sake of the enjoyment of food (ibid 2)

3 (He should do so) where they are going to perform the Arghya ceremony for him

4 Or when they perform it.

5 Let them announce three times (to the guest) separately (each of the following things which are

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10 1 seq The Arghya reception *Khândira Gṛhya* IV 4 seq *Gṛhya smṛti* II 6 -65 The first words of the Mantra quoted in *Sūtra* 1 are corrupt The Mantra is evidently an adaptation of the well known verse addressed to the *Agrahāyaṃ* (*Gobila* III 9 9 Mantra *Bṛhmayā* II 2 1) or to the *Ashvika* (*Paraskara* III 3 5 8) *prathamā ha vyuvāsa* &c The first word *arhana* (duly) containing an allusion to the occasion of the Arghya ceremony to which this Mantra is adapted, seems to be quite right the third word may be as Dr Knauer conjectures *uvāsa* (she has dwelt, or perhaps rather she has shone) For the second word I am not able to suggest a correction

2 Regarding *Padya Virâg* comp *Śaṅkhāyana* III 7 5 note *Paraskara* I, 3 12

brought to him) a bed (of grass to sit down on), water for washing the feet the Argha water water for sipping and the Madhuparka (i.e. a mixture of ghee curds and honey)

6 Let him spread out the bed (of grass, so that the points of the grass are) turned to the north with (the verse) The herbs which (MB II 8 3) and let him sit down thereon

7 If there are two (beds of grass) with the two (verses) separately (MB II 8, 3 4)

8 On the second (he treads) with the feet

9 Let him look at the water (with which he is to wash his feet) with (the formula) From which side I see the goddesses (ibid 5)

10 Let him wash his left foot with (the formula)

The left foot I wash let him wash his right foot with (the formula) The right foot I wash (MB II 8 6 7)

11 Both with the rest (of the Mantra, i.e. with the formula) 'First the one then the other (II 8 8)

12 Let him accept the Arghya water with (the formula) Thou art the queen of food (ibid 9)

13 The water (offered to him) for sipping he should sip with (the formula) 'Glory art thou (ibid 10)

14 The Madhuparka he should accept with (the formula) The glory's glory art thou (ibid 11)

15 Let him drink (of it) three times with (the

8 See Paraskara I 3 9

11 The commentary says, *seshenāvasish/enodakena* Comp however Khādira *Gr̥hya* IV 4 11

15 I have adopted the reading *sribhaktsho* which is given in the Mantra *Brahmana* and have followed the opinion of the com

formula which he repeats thrice) 'The glory's food art thou the might's food art thou the bliss's food art thou bestow bliss on me (MB II 8, 12)

16 Silently a fourth time

17 Having drunk more of it he should give the remainder to a Brâhmaṇa

18 After he has sipped water the barber should thrice say to him 'A cow'

19 He should reply 'Let loose the cow from the fetter of Varuṇa bind (with it) him who hates me Kill him and (the enemy) of N N (the enemies) of both (myself and N N) Deliver the cow, let it eat grass let it drink water (MB II, 8 13)

20 (And after the cow has been set at liberty) let him address it with (the verse) 'The mother of the Rudras (MB II 8 14)

21 Thus if it is no sacrifice (at which the Arghya reception is offered)

22 (He should say), 'Make it (ready) if it is a sacrifice

23 There are six persons to whom the Arghya reception is due, (namely)

mentator that the whole Mantra and not its single parts should be repeated each time that he drinks of the Madhuparka In the Khâdîra Grîhya the text of the Mantra differs and the rite is described differently (IV 4 15)

16 17 Perhaps these two Sûtras should be rather understood as forming one Sûtra and should be translated as I have done in Khâdîra-Grîhya IV 4 16

19 Iti after abhidhehi ought to be omitted Comp the lengthy discussions on this word pp 766 seq of the edition of Gobhila in the Bibliotheca Indica N N is the host who offers the Arghya comp Khâdîra Grîhya IV 4 18

21 22 In the case of a sacrifice the cow is killed comp Sâṅkhâyaṇa II 15 2 3 note Pâraskara I 3 30

24 A teacher an officiating priest a Snataka a  
king the father in law a friend coming as a guest

25 They should offer the Arghya reception (to  
such persons not more than) once a year

26 But repeatedly in the case of a sacrifice and  
of a wedding But repeatedly in the case of a sacri  
fice and of a wedding

End of the Fourth Prapâṭhaka

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End of the Gobhila Grhya sutra

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4 Vivahya is explained in the commentary by vivahay  
tat, yogamâta Comp, however Sankhayana II 10 1 note

25 26 Con p Sankhayana II 10 10 and the note

GRHYA-SÛTRA OF  
HIRANYAKESIN





INTRODUCTORY NOTE  
TO THE  
GRHYA-SÛTRA OF  
HIRANYAKESIN

AFTER the excellent remarks of Professor Buhler on the position of Hiraṇyakesin among the Sutra authors of the Black Yagur veda (Sacred Books vol 11, p xliii seq), I can here content myself with shortly indicating the materials on which my translation of this Grhyasutra which was unpublished when I began to translate it is based. For the first half of the work I could avail myself in the first place of the text together with the commentary of Mātr̥datta which the late Dr Schoenberg of Vienna had prepared for publication and which was based on a number of MSS collated by him. It is my melancholy duty gratefully to acknowledge here the kindness with which that prematurely deceased young scholar has placed at my disposal the materials he had collected, and the results of his labour which he continued till the last days of his life. For the second half of the Sutra his death deprived me of this important assistance, here then Professors Kielhorr of Gottingen and Buhler of Vienna have been kind enough to enable me to finish the task of this translation by lending me two MSS of the text and two MSS of Mātr̥datta's commentary which they possess.

Finally, Dr J Kirste of Vienna very kindly sent me the proof sheets of his valuable edition before it was published. With the aid of these my translation has been revised.



# GRĪHYA-SŪTRA OF HIRANYAKESIN

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## PRAŚNA I PĀṬALA 1 SECTION 1

1 We shall explain the Upanayana (i e the initiation of the student)

2 Let him initiate a Brāhmaṇa at the age of seven years

3 A Rāganya of eleven, a Vaisya of twelve

4 A Brāhmaṇa in the spring, a Rāganya in the summer a Vaisya in the autumn

5 In the time of the increasing moon under an auspicious constellation, preferably (under a constellation) the name of which is masculine,

6 He should serve food to an even number of Brāhmaṇas and should cause them to say ' An auspicious day ! Hail ! Good luck ! —

7 (Then he) should have the boy satiated, should

1 2 The statement commonly given in the Grīhya sūtras and Dharma sūtras is that the initiation of a Brāhmaṇa shall take place in his eighth year though there are differences of opinion whether in the eighth year after conception or after birth (Āsvalāyana Grīhya I 19 1 2) Mātridatta states that the rule given here in the Grīhya sūtra refers to the seventh year after birth In the Dharma sūtra (comp Āpastamba I 1 18) it is stated that the initiation of a Brāhmaṇa shall take place in the eighth year after his conception Comp the remarks of Professor Bühler S B E vol II p xxii

4 Apastamba I 1 18.

6 Comp Apastamba I, 13 8 with Bühler's note

have his hair shaven and after (the boy) has bathed and has been decked with ornaments—

8 He should dress him in a (new) garment which has not yet been washed

9 In a place inclined towards the east (or) inclined towards the north (or) inclined towards north east or in an even (place) he raises (the surface on which he intends to sacrifice) sprinkles it with water

10 Kindles fire by attrition or fetches common (worldly) fire puts the fire down, and puts wood on the fire

11 He strews eastward pointed Darbha grass round the fire,

12 Or (the grass which is strewn) to the west and to the east (of the fire) may be northward pointed

13 He (arranges the Darbha blades so as to) lay the southern (blades) uppermost the northern ones below if their points are turned (partly) towards the east and (partly) towards the north

14 Having strewn Darbha grass to the south of the fire in the place destined for the Brahman

15 Having with the two (verses) I take (the fire) to myself, and, The fire which (has entered) — taken possession of the fire

16 And having, to the north of the fire spread out Darbha grass he prepares the (following) objects

9 Paraskara I 1 2 4, 3 Ârvalâyana I 3 1 &c

11 Arvalâyana I 1 Sankhâyana I 8 1, &c

13 Gobhila I 7 14

14 Gobhila I 6, 13 Pâraskara I 1, &c

15 Taittirîya Samhitâ V 9 1 Comp also the parallel passages Satapatha Brahmana VII 3 2 17 Kâtâyâna Śraut XVII 3 27

16 Gobhila I 7 1

according as they are required (for the ceremony which he is going to perform)

17 A stone a (new) garment which has not yet been washed a skin (of an antelope or a spotted deer &c) a threefold twisted girdle of Muñga grass if he is a Brāhmaṇa (who shall be initiated) a bow string for a Rāganya, a woollen thread for a Vaiśya, a staff of Bilva or of Palāśa wood for a Brāhmaṇa, of Nyagrodha wood for a Rāganya of Udumbara wood for a Vaiśya

18 He binds together the fuel twenty one pieces of wood, or as many as there are oblations to be made

19 Together with that fuel he ties up the (three) branches of wood which are to be laid round the fire (which should have the shape of) pegs

20 (He gets ready, besides the spoon called) Darvī a bunch of grass the Āgrya pot the pot for the Pranita water and whatever (else) is required

21 All (those objects) together, or (one after the other) as it happens

22 At that time the Brahman suspends the sacrificial cord over his left shoulder sips water passes by the fire on its west side to the south side throws away a grass blade from the Brahman's seat touches water and sits down with his face turned towards the fire

17 Sāṅkhāyana II 1 15 seqq, &c As to the stone comp below, I, 1 4 13

18 Comp Ārvalayana I 10 3 and the passages quoted in the note (vol. xix, p 173)

20 Regarding the bunch of grass see below I 2 6 9

22 Gobhila I, 6 14 seq Comp the passages quoted in the note

23 He takes as 'purifiers two straight Darbha blades with unbroken points of one span's length cuts them off with something else than his nail wipes them with water, pours water into a vessel over which he has laid the purifiers fills (that vessel) up to near the brim, purifies (the water) three times with the two Darbha strainers, holding their points to the north places (the water) on Darbha grass on the north side of the fire, and covers it with Darbha grass

24 Having consecrated the Prokshazī water by means of the purifiers as before, having placed the vessels upright, and having untied the fuel he sprinkles (the sacrificial vessels) three times with the whole (Prokshazī water)

25 Having warmed the Darvī spoon (over the fire) having wiped it and warmed it again, he puts it down

26 Having besprinkled (with water) the Darbha grass with which the fuel was tied together he throws it into the fire

27 He melts the Agya pours the Âgya into the Agya pot over which he has laid the purifiers takes some coals (from the fire) towards the north, puts (the Agya) on these (coals) throws light (on the

3 Cobhila I, 7 21 seq Sāṅkhāyana I, 8 14 seq The water mentioned in this Sūtra is the Pramita water

24 Regarding the Prokshazī water see Sāṅkhāyana I 8 23 note The word which I have translated by vessels is bilavanti which literally means 'the things which have brims' Probably this expression here has some technical connotation unknown to me Mīradatta simply says bilavanti pātrāṇi — As before means 'as stated with regard to the Pramita water

25 Pīṇḍara I, 1 3

27 Sāṅkhāyana I, 8, 18 seq

Agnya by means of burning Darbha blades) throws two young Darbha shoots into it moves a fire brand round it three times takes it (from the coals) towards the north pushes the coals back (into the fire) purifies the Agnya three times with the two purifiers holding their points towards the north (drawing them through the Agnya from west to east and) taking them back (to the west each time), throws the two purifiers into the fire

### PATALA 1 SECTION 2

- 1 And lays the (three) pegs round (the fire)
- 2 On the west side (of the fire) he places the middle (peg) with its broad end to the north
- 3 On the south side (of the fire the second peg) so that it touches the middle one with its broad end to the east
- 4 On the north side (of the fire the third peg) so that it touches the middle one with its broad end to the east
- 5 To the west of the fire (the teacher who is going to initiate the student), sits down with his face turned towards the east
- 6 To the south (of the teacher) the boy wearing the sacrificial cord over his left shoulder having sipped water sits down and touches (the teacher)
- 7 Then (the teacher) sprinkles water round the fire (in the following way)
- 8 On the south side (of the fire he sprinkles

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2, 1 The pegs are the pieces of wood mentioned above 1 19  
 7-10 Gobhila I 3 1 seq The vocative Sarasvate instead of  
 Sasvasvati is given by the MSS also in the Khadira Grhya I 19



water) from west to east with (the words) Aditi! Give thy consent! —

9 On the west side from south to north with (the words) 'Anumati! Give thy consent! On the north side, from west to east with (the words) 'Sarasvatī! Give thy consent! —

10 On all sides so as to keep his right side turned towards (the fire), with (the Mantra) God Savitrī! Give thy impulse! (Taitt Samh I 7, 7 1)

11 Having (thus) sprinkled (water) round (the fire) and having anointed the fuel (with Agya) he puts it on (the fire) with (the Mantra) This fuel is thy self Gatavedas! Thereby thou shalt be inflamed and shalt grow In flame us and make us grow through offspring cattle holy lustre and through the enjoyment of food make us increase Svāha!

12 He then sacrifices with the (spoon called) Darvi (the following oblations)

13 Approaching the Darvi (to the fire) by the northerly junction of the pegs (laid round the fire), and fixing his mind on (the formula) 'To Pragavati to Manu svāhā! (without pronouncing that Mantra) he sacrifices a straight long uninterrupted (stream of Agya) directed towards the south east

14 Approaching the Darvi (to the fire) by the southern junction of the pegs (laid round the fire),

11 As o the Mantra compare Sankhayana II, 10 4 &c

13 14 The two oblations described in these Sūtras are the so called Aghāraṇ see Sūtra 15 and Pārashara I, 5 3, Āśvalāyana I 10 13 Regarding the northern and the southern junction of the Paridhi woods see above, Sūtra 3 and 4 According to Mātrīdatta, the words long uninterrupted (Sūtra 13) are to be supplied also in Sūtra 14

(he sacrifices) a straight (stream of Agya) directed towards the north-east with (the Mantra which he pronounces) To Indra svâhâ!

15 Having (thus) poured out the two Âghâra oblations he sacrifices the two Agyabhâgas,

16 With (the words) 'To Agni svâhâ' over the easterly part of the northerly part (of the fire) with (the words) To Soma svâhâ' over the easterly part of the southerly part (of the fire)

17 Between them he sacrifices the other (oblations)

18 (He makes four oblations with the following Mantras) Thou whom we have set to work Gata vedas! carry forward (our offerings) Agni! Perceive this work (i.e. the sacrifice) as it is performed (by us) Thou art a healer a creator of medicine Through thee may we obtain cows horses and men Svaha!

Thou who liest down athwart thinking "It is I who keep (all things) asunder to thee who art propitious (to me) I sacrifice this stream of ghee in the fire Svâhâ!

To the propitious goddess svâhâ!

To the accomplishing goddess svâhâ!

16 Âsvilayana I 10 13 Sankhayana I 9 7 &c As to the expressions uttarârdhapurvârdhe and dakṣinârdhapûrvârdhe comp Cobhila I, 8 14 and the note

17 I.e. between the places at which the two Âgya portions are offered Comp Sankhayana I 9 8

18 Satapatha Brâhmana XIV 9 3 3 (=Brîhad Aranyaka VI 3 1, S B F vol xv p 210) Mantra Brâhmana I 5 6

## PĀṬALA 1 SECTION 3

- 1 This is the rite for all Darvi sacrifices
- 2 At the end of the Mantras constantly the word Svahā (is pronounced)
- 3 (Oblations) for which no Mantras are prescribed (are made merely with the words) To such and such (a deity) svāhā'—according to the deity (to whom the oblation is made)
- 4 He sacrifices with the Vyāhṛtis Bhūh' Bhuvaḥ' Suvaḥ'—with the single (three Vyāhṛtis) and with (the three) together
- 5 (The Mantras for the two chief oblations are) the (verse) 'Life giving Agni!' (Taitt Brahmana I 2 1, 11), (and)  
'Life giving O god choosing long life thou whose face is full of ghee whose back is full of ghee Agni, drinking ghee the noble ambrosia that comes from the cow lead this (boy) to old age as a father (leads) his son Svāhā'
- 6 (Then follow oblations with the verses)  
'This O Varuṇa (Taitt Samh II 1 11, 6)  
'I or this I entreat thee (Taitt. Samh loc cit)

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3 2 Gobhila I 9 25

3 Sankhayana I 9 18

4 Sankhāyanī I 1 12 13 Gobhila I 9 27 As to suv v/ the spelling of the Taittiriyas for svah see Indische Studien XIII 105

5 6 In the second Mantra we should read *vrinano* instead of *grinano* comp Atharva veda II 13 1 As to the Mantras that follow comp Puraskara I 2 8 Taittirīya Aranyaka IV 20 3—Regarding the Mantra *tīam Agne ayasi* (sic) comp Taitt Brah II 4 1 9 Āśvalavāna Śrauta sūtra I 11 13 Kāṭvavānī Śrauta sūtra XXV 1 11 Indische Studien XV, 125

Thou Agni (Taitt Samh II 5, 12 3),

Thus thou Agni (Taitt Samh loc cit),

Thou Agni, art quick Being quick appointed (by us) in our mind (as our messenger) thou who art quick carriest the offering (to the gods) O quick one bestow medicine on us! Svahâ! —(and finally) the (verse)

‘Pragapatî! (Taitt Samh I 8 14, 2)

7 (With the verse), What I have done too much in this sacrifice or what I have done here deficiently, all that may Agni Svishṭakṛt he who knows it make well sacrificed and well offered for me To Agni Svishṭakṛt the offerer of well-offered (sacrifices) the offerer of everything to him who makes us succeed in our offerings and in our wishes, svahâ! —he offers (the Svishṭakṛt oblation) over the easterly part of the northerly part (of the fire) separated from the other oblations

8 Here some add as subordinate oblations, before the Svishṭakṛt the *Gaya* Abhyâtana, and *Râshṭra* bhṛt (oblations)

9 The *Gaya* (oblations) he sacrifices with (the thirteen Mantras) ‘Thought, svâhâ! Thinking svâhâ! —or, To thought svahâ! To thinking svâhâ! (&c),

10 The Abhyâtana (oblations) with (the eighteen Mantras), ‘Agni is the lord of beings, may he protect me (&c)

11 (The words) ‘In this power of holiness in

7 Âvalayana Gr̥hya I 10 23 SatapathaBrâhmana XIV 9 4 24

8 Comp the next Sūtras and Pāraskara I 5 7-10

9 Taittirīya Samhitā III 4 4

10 Taittirīya Samhitā III 4 5

11 See the end of the section quoted in the last note

this worldly power (&c) are added to (each section of) the Abhyâtâna formulas

12 With (the last of the Abhyâtâna formulas) Fathers ! Grandfathers ! he sacrifices or performs worship wearing the sacrificial cord over his right shoulder

13 The Râshṭrabhṛt (oblations he sacrifices) with (the twelve Mantras) The champion of truth he whose law is truth After having quickly repeated (each) section he sacrifices the first oblation with (the words), 'To him svâhâ !' the second (oblation) with (the words) To them svâhâ !

14 Having placed a stone near the northerly junction of the pegs (which are laid round the fire) (the teacher)—

#### PĀṬALA 1, SECTION 4

1 Makes the boy tread on (that stone) with his right foot with (the verse) Tread on this stone like a stone be firm Destroy those who seek to do thee harm overcome thy enemies'

12 He performs worship with that Mantra, wearing the sacrificial cord over his right shoulder to the Manes According to others he worships Agni But this would stand in contradiction to the words (of the Mantra) Mâtrīdatta

13 Taittirīya, Samhitâ III 4, 7 To him (tasmai) is masculine to them (tabhyaḥ) feminine The purport of these words will be explained best by a translation of the first section of the Râshṭrabhṛt formulas The champion of truth he whose law is truth, Agni is the Gandharva His Apsaras are the herbs 'sap is their name May he protect this power of holiness and this worldly power May they protect this power of holiness and this worldly power To him svahâ ! To them svâhâ !

14 See above section 2, § 13

4, 1 Comp Sankhâyana I, 13, 12, Paraskara I 7 1

2 After (the boy) has taken off his old (garment) (the teacher) makes him put on a (new) garment that has not yet been washed, with (the verses),

The goddesses who spun who wove, who spread out and who drew out the skirts on both sides, may those goddesses clothe thee with long life Blessed with life put on this garment

Dress him, through (this) garment make him reach a hundred (years) of age, extend his life Brzhaspati has given this garment to king Soma that he may put it on

Mayst thou live to old age put on the garment ! Be a protector of the human tribes against imprecation Live a hundred years full of vigour clothe thyself in the increase of wealth

3 Having (thus) made (the boy) put on (the new garment, the teacher) recites over him (the verse)

'Thou hast put on this garment for the sake of welfare thou hast become a protector of thy friends against imprecation Live a hundred long years a noble man, blessed with life, mayst thou distribute wealth'

4 He then winds the girdle three times from left to right round (the boy, so that it covers) his navel (He does so only) twice, according to some (teachers) (It is done) with (the verse)

2 Paraskara I 4, 13 12 Atharva veda II 13 2 3 (XIX 24) Instead of paridâtavâ u we ought to read as the Atharva veda has paridhatavâ u

3 Atharva veda II 13 3 XIX 24 6

4 Sankhayana II 2 1 Pâraskara II 2, 8 The text of the Mantra as given by Hiraṇyakeśin is very corrupt but the corruptions may be as old as the Hiraṇyakeśin sūtra itself, or even older

Here she has come to us who drives away sin purifying our guard and our protection bringing us strength by (the power of) inhalation and exhalation the sister of the gods this blessed girdle

5 On the north side of the navel he makes a threefold knot (in the girdle) and draws that to the south side of the navel

6 He then arranges for him the skin (of an antelope &c see Sutra 7) as an outer garment with (the Mantras)

The firm, strong eye of Mitra glorious splendour powerful and flaming a chaste mobile vesture, this skin put on, a valiant (man) N N !

‘May Aditi tuck up thy garment that thou mayst study the Veda, for the sake of insight and belief and of not forgetting what thou hast learnt for the sake of holiness and of holy lustre !’

7 The skin of a black antelope (is worn) by a Brahmana the skin of a spotted deer by a Rāganya the skin of a he goat by a Vaisya

8 He then gives him in charge (to the gods) a Brāhmaṇa with (the verse) ‘We give this (boy) in charge O Indra, to Brahman for the sake of great learning May he (Brahman ?) lead him to old age and may he (the boy) long watch over learning’

6 I propose to correct *garishṇu* into *karishṇu* See *Sāṅkhāyana II*, 1 30

7 *Sāṅkhāyana II* 1, 2 4 5 &c

8 In the first hemistich I propose to correct *pari dadhmaṣi* into *pari dadmasi*. The verse seems to be an adaptation of a Mantra which contained a form of the verb *pari dhâ* (comp *Atharva veda XIX* 24 2), thus the reading *pari dadhmaṣi* found in the MSS may be easily accounted for. The second hemistich is very corrupt but the *Atharva veda* (loc cit *yathānam garase nayât*) shows at least the general sense

A Râganya (he gives in charge to the gods) with (the verse) We give this boy in charge, O Indra to Brahman, for the sake of great royalty May he lead him to old age and may he long watch over royalty'

A Vaisya (he gives in charge) with (the verse), 'We give this boy in charge, O Indra, to Brahman for the sake of great wealth May he lead him to old age and may he long watch over wealth

9 (The teacher) makes him sit down to the west of the fire, facing the north, and makes him eat the remnants of the sacrificial food, with these (Mantras) 'On thee may wisdom on thee may offspring (Taitt. Aranyaka, Andhra redaction, X, 44) —altering (the text of the Mantras)

10 Some make (the student) eat 'sprinkled butter

11 (The teacher) looks at (the student) while he is eating with the two verses, At every pursuit we invoke strong (Indra) (Taitt. Samh IV 1 2, 1), (and) 'Him, Agni, lead to long life and splendour (Taitt Samh II 3 10 3)

12 Some make (the boy) eat (that food with these two verses)

13 After (the boy) has sipped water, (the teacher) causes him to touch (water) and recites over him (the verse) A hundred autumns are before us O gods before ye have made our bodies decay, before (our)

9 The text of those Mantras runs thus, On me may wisdom, &c he alters them so as to say On thee &c.

10 Regarding the term sprinkled butter comp Âsvalayana Grhya IV 1 18 19

13 Rig veda I 89 9



sons have become fathers, do not destroy us before we have reached (our due) age

End of the First Patala

### PRASNA I PATALA 2 SECTION 5

1 'To him who comes (to us), we have come Drive ye away death! May we walk with him safely may he walk here in bliss, (may he) walk in bliss until (he returns) to his house —this (verse the teacher repeats) while (the boy) walks round the fire so as to keep his right side turned towards it

2 (The teacher) then causes him to say, 'I have come hither to be a student Initiate me! I will be a student, impelled by the god Savitr

3 (The teacher then) asks him

4 What is thy name?

5 He says N N! —what his name is.

6 (The teacher says) 'Happily god Savitr may I attain the goal with this N N —here he pronounces (the student's) two names

7 With (the verse) For bliss may the goddesses afford us their protection, may the waters afford drink to us With bliss and happiness may they overflow us —both wipe themselves off

5, 1 I read *pra su mr̥tyum yuyotana*, comp *Mantra Brāhmaṇa* I 6 14 (*Rig veda* I 136 1 &c) As to the last Pāda comp *Rig veda* III 53 20

2 seq Comp *Gobhila* II 10 21 seq *Pāraskara* II 2 6 *Sāṅkhāyana* II 2 4 &c.

5 *Mātr̥datta*, As it is said below he pronounces his two names (*Sūtra* 6) the student should here also pronounce his two names, for instance I am *Devadatta*, *Kārttika*

6 'His common (*vyāvahārika*) name and his *Nakshatra* name *Mātr̥datta*

7 *Rig veda* X 9, 4

8 Then (the teacher) touches with his right hand (the boys) right shoulder and with his left (hand) his left (shoulder) and draws (the boys) right arm towards himself with the Vyâhr̥tis the Sâvitṛī verse and with (the formula) By the impulse of the god Savitr̥, with the arms of the two Asvins, with Pûshan's hands I initiate thee N N !

9 He then seizes with his right hand (the boys) right hand together with the thumb with (the words)

Agni has seized thy hand, Soma has seized thy hand, Savitr̥ has seized thy hand, Sarasvatî has seized thy hand Pûshan has seized thy hand, Br̥haspati has seized thy hand, Mitra has seized thy hand Varuna has seized thy hand Tvashtr̥ has seized thy hand, Dhâtr̥ has seized thy hand Vishnu has seized thy hand Pragâpati has seized thy hand

10 'May Savitr̥ protect thee Mitra art thou by rights Agni is thy teacher

By the impulse of the god Savitr̥ become Br̥haspati's pupil Eat water Put on fuel Do the service Do not sleep in the day time'—thus (the teacher) instructs him

11 Then (the teacher) gradually moves his right

8 The word which I have translated draws towards himself is the same which is also used in the sense of he initiates him (upanayate) Possibly we should correct the text dakṣiṇam bâhum anv abhyâtmam upanayate he turns him towards himself from left to right (literally following his right arm) Comp Sâṅkhayana II, 3 2—Regarding the Mantra, comp Sâṅkhayana II, 2 12 &c

9 Sâṅkhayana II, 2 11 3, 1, &c

10 Sâṅkhayana II 3, 1 4 5 We ought to read apo-sana, instead of apo sanaḥ as the MSS have

11 Sâṅkhayana II 4, 1 &c

hand down over (the boy's) right shoulder and touches the place of his heart with (the formulas) 'Thy heart shall dwell in my heart my mind thou shalt follow with thy mind in my word thou shalt rejoice with all thy heart, may Br̥haspati join thee to me'

To me alone thou shalt adhere In me thy thoughts shall dwell Upon me thy veneration shall be bent When I speak, thou shalt be silent

12 With (the words), 'Thou art the knot of all breath, do not loosen thyself'—(he touches) the place of his navel

13 After (the teacher) has recited over him (the formula)

Bhû/ ' Bhuva/ ' Suva/ ' By offspring may I be come rich in offspring' By valiant sons rich in valiant sons' By splendour rich in splendour' By wealth, rich in wealth' By wisdom, rich in wisdom' By pupils rich in holy lustre'

And (again the formulas)

' Bhû/ ' I place thee in the *R̥ikas* in Agni, on the earth, in voice, in the Brahman N N'

' Bhuva/ ' I place thee in the *Yagus* in Vāyu in the air in breath in the Brahman N N'

Suva/ ' I place thee in the *Sāmans* in Sūrya in heaven, in the eye in the Brahman N N'

May I be beloved (?) and dear to thee N N'

13 The reading of the last Mantra is doubtful *Ish/atas* should possibly be *ish/as* but the genitive *anāsyā*, or as some of the MSS have *anā/asyā* (read *anālasasyā*?) points rather to a genitive like *īk̐k̐/atas* If we write *īk̐k̐/atas* and *anālasasyā* the translation would be May I be dear to thee who loves me N N' May I be dear to thee, who art zealous N N' Comp *Sankhāyana* II 3 3

May I be dear to thee the fire (?) N N ! Let us dwell here ! Let us dwell in breath and life ! Dwell in breath and life, N N ! —

14 He then seizes with his right hand (the boys) right hand together with the thumb with the five sections Agni is long lived

15 May (Agni) bestow on thee long life everywhere' (Taitt Samh I, 3, 14 4)—

### PATALA 2 SECTION 6

1 (This verse the teacher) murmurs in (the boys) right ear

2 (The verse) Life-giving Agni (Taitt Samh I, 3 14 4) in his left ear

3 Both times he adds (to the verses quoted in the last Sûtras the formula) Stand fast in Agni and on the earth, in Vâyu and in the air in Sûrya and in heaven The bliss in which Agni Vâyu, the sun, the moon and the waters go their way, in that bliss go thy way, N N ! Thou hast become the pupil of breath N N !

4 Approaching his mouth to (the boys) mouth he murmurs, Intelligence may Indra give thee, intelligence the goddess Sarasvatî Intelligence may the two Asvins, wreathed with lotus, bestow on thee

5 He then gives (the boy) in charge (to the gods and demons with the formulas), 'To Kashaka (?) I

14 Comp above Sûtra 9

6 3 Asvalâyana I 20 8

4 Asvalâyana I 15 2 22 26 Pâraskara II 4, 8

5 Comp Sanhâyana II 3 1 Pâraskara II, 2 21 The name

give thee in charge To Antaka I give thee in charge  
 To Aghora ( ' the not frightful one ' ) I give thee in  
 charge To Disease to Yama to Makha  
 to Vasinī ( the ruling goddess ) to the earth to  
 gether with Vaisvânara to the waters to the  
 herbs to the trees to Heaven and Earth to  
 welfare to holy lustre to the Visve devâs  
 to all beings to all deities I give thee in charge

6 He now teaches him the Savitrī if he has  
 (already) been initiated before

7 If he has not been initiated (before he teaches  
 him the Savitrī) after three days have elapsed

8 (He does so) immediately says Pushkarasâdi

9 Having placed to the west of the fire a bunch  
 of grass with its points directed towards the north  
 (the teacher) sits down thereon facing the east with  
 (the formula) A giver of royal power art thou a  
 teacher's seat May I not withdraw from thee

10 The boy raises his joined hands towards the  
 sun embraces (the feet of) his teacher sits down to  
 the south (of the teacher) addresses (him) Recite  
 sir! and then says Recite the Savitrī sir!

11 Having recited over (the boy the verse) We  
 call thee the lord of the hosts (Taitt Samh II 3,  
 14 3) he then recites (the Sâvitrī) to him firstly  
 Pâda by Pada then hemistich by hemistich, and  
 then the whole verse (in the following way)

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in the first section of the Mantra is spelt Kashakâya and Kasa  
 kâva. Comp Mantra Brahmana I 6 22 Kṛtsana idam te pari  
 dadâmy amum Atharva veda IV 10 7 Karsanas tvâbhiraś  
 shatu

6 A repetition of the initiation takes place as a penance  
 Mâtridatta.

9-11 Comp Sâṅkhâyaṇa II 5 &c

Bhus! Tat Savitur vareṇyam (That adorable splendour)—

Bhuvo! Bhargo devasya dhīmahi (of the divine Savitr may we obtain)—

Suvar! Dhiyo yo naḥ prakodayāt (who should rouse our prayers) —

Bhūr bhuvas! Tat Savitur vareṇyam bhargo devasya dhīmahi—

‘Suvar! Dhiyo yo naḥ prakodayat —

Bhūr bhuvaḥ suvas! Tat Savitur prakodayāt

### PĀṬALA 2, SECTION 7

1 He then causes (the student) to put on the fire seven pieces of fresh Palasa wood with unbroken tops of one span's length which have been anointed with ghee

2 One (of these pieces of wood he puts on the fire) with (the Mantra) ‘To Agni I have brought a piece of wood to the great Gâtavedas As thou art inflamed Agni through that piece of wood thus inflame me through wisdom insight, offspring cattle holy lustre and through the enjoyment of food Svâha! —

3 (Then he puts on the fire) two (pieces of wood with the same Mantra, using the dual instead of the

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7 1 seq Comp Âsvalâyana I 21, 1 Sâṅkhayana II 10 &c  
 ‘The putting of fuel on the fire and what follows after it, form a part of the chief ceremony not of the recitation of the Sâvitṛ Therefore in the case of one who has not yet been initiated (see I 2, 6 7) it ought to be performed immediately after (the student) has been given in charge (to the gods and demons, I 2 6 5) Matrîdatta.

2 Paraskara II 4 3

singular), To Agni (I have brought) two pieces of wood

4 (Then) four (pieces of wood using the plural)  
To Agni (I have brought) pieces of wood'

5 He then sprinkles (water) round (the fire) as above

6 'Thou hast given thy consent, Thou hast given thy impulse —thus he changes the end of each Mantra

7 He then worships the (following) deities (with the following Mantras)

8 Agni with (the words) 'Agni lord of the vow I shall keep the vow

9 Vāyu with (the words), 'Vāyu, lord of the vow (&c)'

10 Āditya (the sun) with (the words) 'Āditya lord of the vow (&c),

11 The lord of the vows with (the words) Lord of the vows ruling over the vows (&c)'

12 He then gives an optional gift to his Guru (i.e. to the teacher)

13 (The teacher) makes him rise with (the verse which the student recites), Up! with life (Taitt Samh I 2 8 1) he gives him in charge (to the sun) with (the words), 'Sun! This is thy son I give him in charge to thee, and he worships the sun with (the Mantra) 'That bright eye created by the gods which rises in the east may we see it a hundred autumns, may we live a hundred autumns may we

5 Comp above I 1 2 7 seq

6 He says Anumati! Thou hast given thy consent! &c

8 seq Comp Gobhila II 10 16

12 Comp Sāukhāyana I 14 13 seq

13 Pārashara I 8 7 1, 6 3

rejoice a hundred autumns may we be glad a hundred autumns may we prosper a hundred autumns may we hear a hundred autumns may we speak a hundred autumns, may we live undecaying a hundred autumns and may we long see the sun

14 'May Agni further give thee life May Agni further grant thee bliss May Indra with the Maruts here give (that) to thee may the sun with the Vasus give (it) to thee —with (this verse the teacher) gives him a staff and then hands over to him a bowl (for collecting alms)

15 Then he says to him 'Go out for alms

16 Let him beg of his mother first,

17 Then (let him beg) in other houses where they are kindly disposed towards him

18 He brings (the food which he has received) to his Guru (i.e. to the teacher), and announces it to him by saying '(These are) the alms

19 (The teacher accepts it) with the words 'Good alms they are'

20 May all gods bless thee whose first garment we accept May after thee the prosperous one the well born many brothers and friends be born —with (this verse the teacher) takes (for himself) the former garment (of the student)

21 When the food (with which the Brahmanas shall be entertained) is ready, (the student) takes some portion of boiled rice cakes and flour, mixes

14 Sankhayana II 6 2 &c

16 seq Sankhayana II 6 4 seq Âpastamba I 3 28 seq

17 The commentary explains ratikuleshu by gñatipra  
shritishu —comp yo sya ratir bhavati I 3 9 18

20 See above I 1 4 2 and comp Atharva veda II 13 5



(these substances) with clarified butter and sacrifices with (the formulas) To Agni svāhā! To Soma svahā! To Agni the eater of food svahā! To Agni the lord of food svāhā! To Pragāpati svāhā! To the Visve devas svahā! To all deities svāhā! To Agni Svishṭakṛt svahā!'

22 Thus (let him sacrifice) wherever (oblations of food are prescribed) for which the deities (to whom they shall be offered) are not indicated

23 If the deity is indicated, (let him sacrifice) with (the words) To such and such (a deity) svahā!—according to which deity it is

24 Taking (again) some portion of the same kinds of food he offers it as a Bali on eastward pointed Darbha grass with (the words) To Vāstu pati (i e Vāstoshpati) svāhā!

25 After he has served those three kinds of food to the Brāhmanas and has caused them to say, An auspicious day! Hail! Good luck!—

#### PATAI 4 2, SECTION 8

1 He keeps through three days the (following) vow

2 He eats no pungent or saline food and no vegetables he sleeps on the ground he does not drink out of an earthen vessel he does not give the remnants of his food to a Sūdra he does not eat honey or meat he does not sleep in the day

23 Comp above I 1 3 3

24 The same of course refers to Sūtra 21

25 See above I 1 1, 6

8 1 This is the Savitra vrata Comp I 2 6 7, Sāṅkhayana Introduction p 8

2 Regarding the term pungent food comp Professor Bühler's notes on Āpastamba I, 1 2 23, II 6 15 15

time in the morning and in the evening he brings (to his teacher) the food which he has received as alms and a pot of water every day (he fetches) a bundle of firewood in the morning and in the evening or daily in the evening he puts fuel on (the fire in the following way)

3 Before sprinkling (water) round (the fire) he wipes (with his wet hand) from left to right round (the fire) with the verse 'As you have loosed, O Vasus the buffalo cow' (Taitt Samh IV 7 15, 7) and sprinkles (water) round (the fire) as above.

4 (Then) he puts (four) pieces of wood (on the fire) with the single (Vyahrtis) and with (the three Vyahrtis) together and (four other pieces) with (the following four verses),

This fuel is thine Agni thereby thou shalt grow and gain vigour And may we grow and gain vigour Svâhâ!

May Indra give me insight, may Sarasvati, the goddess, (give) insight, may both Arvins wreathed with lotus bestow insight on me Svâhâ!

The insight that dwells with the Apsaras the mind that dwells with the Gandharvas, the divine insight and that which is born from men may that insight the fragrant one rejoice in me! Svaha!

May insight the fragrant one that assumes all shapes the gold coloured, mobile one come to me Rich in sap swelling with milk may she, insight the lovely faced one rejoice in me! Svâhâ!

5 Having wiped round (the fire) in the same way he sprinkles (water) round (the fire) as above

3 See I 1 2 7 seq Âpastamba Dharma sūtra I 1 4 18

4 Âpastamba I 1 4 16 Sāṅkhāyana II, 10, 4, &c

5 See Sūtra 3 and the note

6 He worships the fire with the Mantras 'What thy splendour is Agni may I thereby' (Taitt. Samh III 5 3 2), and 'On me may insight on me offspring' (Taitt. Aranyaka X, 44)

7 After the lapse of those three days (Sutra 1) he serves in the same way the three kinds of food (stated above) to the Brahmanas causes them to say

An auspicious day! Hail! Good luck! and discharges himself of his vow by (repeating) these (Mantras) with (the necessary) alterations 'Agni lord of the vow I have kept the vow (see above I, 2 7 8)

8 He keeps the same observances afterwards (also)

9 Dwelling in his teacher's house He may eat (however) pungent and saline food and vegetables

10 He wears a staff, has his hair tied in one knot, and wears a girdle

11 Or he may tie the lock on the crown of the head in a knot

12 He wears (an upper garment) dyed with red Loth or the skin (of an antelope &c)

13 He does not have intercourse with women

14 (The studentship lasts) forty eight years or

6 Āśvalayana Gr̥thya I 21 4

7 See I 2 7 21 25

8 He keeps the observances stated in Sutra 2

9 See above Sutra 2 Comp Apastamba Dharma sūtra I 1 2 11 and Sūtra 23 of the same section which stands in contradiction to this Sūtra of Hiran̥yakesin

10 11 Comp Āpastamba I 1 2 31 32 Mātridatta has received into his explanation of the eleventh Sūtra the words he should shave the rest of the hair which in the Apastambiya sūtra are found in the text

14 Āśvalayana-Gr̥thya I 22 3, Āpastamba Dharma sūtra I 1, 2 1\* seq

twenty four (years), or twelve (years), or until he has learnt (the Veda)

15 He should not, however omit keeping the observances

16 At the beginning and on the completion of the study of a *Kānda* (of the Black Yagur veda he sacrifices) with (the verse) 'The lord of the seat the wonderful one the friend of Indra the dear one, I have entreated for the gift of insight Svâhâ'

In the second place the *Rishi* of the *Kānda* (receives an oblation)

(Then follow oblations with the verses) 'This O Varuna 'For this I entreat thee, Thou Agni

Thus thou Agni 'Thou, Agni art quick, Pragapati!' and, What I have done too much in this sacrifice Here some add as subordinate oblations the *Gaya* *Abhyâtâna* and *Râshtrabhrit* (oblations) as above

### End of the Second Patala

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### PRASNA I PATALA 3 SECTION 9

1 After he has studied the Veda the bath (which signifies the end of his studentship is taken by him)

2 We shall explain that (bath)

3 During the northern course of the sun, in the time of the increasing moon under (the Nakshatra) *Rohini* (or) *Mṛgasiras* (or) *Tishya* (or) *Uttara*

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16 Rig veda I 18 6 As the *Rishis* of the single *Kāndas* are considered Pragapati Soma, Agni the *Visve devâs*, *Svayambhû* Regarding the Mantras quoted in the last section of this *Sûtra*, see above I, 1 3 5-7

Phalgunī, (or) Hasta (or) Kītrā, or the two Visâkhas under these (Nakshatras) he may take the bath

4 He goes to a place near which water is puts wood on the fire performs the rites down to the oblations made with the Vyâhṛtis and puts a piece of Palâsa wood on (the fire) with (the verse) Let us prepare this song like a chariot for Gâtavedas who deserves it with our prayer For his foresight in this assembly is a bliss to us Agni! Dwelling in thy friendship may we not suffer harm Svâhâ!

5 Then he sacrifices with the Vyâhṛtis as above

6 (And another oblation with the verse), The threefold age of Gamadagni Kasyapa's threefold age the threefold age that belongs to the gods may that threefold age be mine Svâhâ!

7 (Then follow oblations with the verses) This O Varuna &c (see above, I 2 8, 16 down to the end of the Sutra)

8 After he has served food to the Brâhmanas and has caused them to say An auspicious day! Hail! Good luck! he discharges himself of his vow by (repeating) these (Mantras) 'Agni lord of the vow, I have kept the vow

9 Having (thus) discharged himself of his vow he worships the sun with the two (verses) Upwards

9 4 Comp I 1 3 4 Rig veda I 94 1 Where the words are used He puts wood on the fire (agnim upasamadhâya) he should prepare the ground by raising it &c should carry the fire to that place, should put wood on it and then he should sacrifice in the fire Where those words are not used he should (only) strew grass round the fire which is (already) established in its proper place and should thus perform the sacrifice Matrîdatta

6 Sâṅkhâyaṇa I 28 9

8 Comp I, 2, 7 25 8 7

that (*Gatavedas*)' (*Taitt Samh* I, 4 43, 1) and  
The bright (*ibid*)

10 With (the words) (Loosen) from us thy highest band *Varuna*' he takes off the upper garment which he has worn during his studentship and puts on another (garment) With (the words) (Loosen) the lowest (fetter) (he takes off) the under garment, with (the words) (Take) away the middle (fetter) the girdle With (the words) 'And may we O *Aditva* under thy law (&c) (he deposes) his staff The girdle the staff and the black antelope's skin he throws into water sits down to the west of the fire, facing the east and touches the razor (with which he is going to be shaven) with (the formula)

Razor is thy name the axe is thy father Adoration to thee! Do no harm to me!

11 Having handed over (that razor) to the barber, he touches the water with which his hair is to be moistened with (the formula) Be blissful (O waters) when we touch you [(The barber) then pours together warm and cold water Having poured warm (water) into cold (water)—]

12 (The barber) moistens the hair near the right ear with (the words) May the waters moisten thee for life for old age and splendour (*Taitt Samhita* I 2 1 1)

10 The words quoted in this *Sūtra* are the parts of a *Rik* which is found in *Taittirya Samhitā* I 5, 11 3

11 The words which I have included in brackets are wanting in some of the MSS and are not explained in the commentaries They are doubtless a spurious addition *Comp Anulāyana* I, 17 6 &c

12 *Pāraskara* II, 1 9 The same expression *dakṣiṇam godānam* of which I have treated there in the note, is used in this *Sūtra* *Comp*, besides *Sāṅkhāyana Gr̥hya* I 28 9, *Āpa*

13 With (the words) Herb' protect him (Taitt Samh loc cit) he puts an herb with the point upwards into (the hair)

14 With (the words) Axe! do no harm to him! (Taitt. Samh loc cit) he touches (that herb) with the razor

15 With (the words) 'Heard by the gods I shave that (hair) (Taitt Samh loc cit) he shaves him

16 With (the formula) If thou shavest, O shaver my hair and my beard with the razor the wounding the well shaped make our face resplendent but do not take away our life —(the student who is going to take the bath) looks at the barber

17 He has the beard shaven first then the hair in his arm-pits then the hair (on his head) then the hair of his body then (he has) his nails (cut)

18 A person who is kindly disposed (towards the student) gathers the hair the beard the hair of the body and the nails (that have been cut off) in a lump of bulls dung and buries (that lump of dung) in a cow stable, or near an Udumbara tree or in a clump of Darbha grass with (the words) Thus I

stamba Śrauta sūtra X 3 8 Satapatha Br III, 1 2 6 According to Mātridatta there is some difference of opinion between the different teachers as to whether the Mantras for the moistening of the hair and the following rites are to be repeated by the teacher or by the barber

13 Āśvalayana I, 17 8 Pāraskara II 1 10 Āpastamba Śraut loc cit Katyayana Śraut. VII 2 10 The parallel texts prescribe that one Kusa blade, or three Kusa blades should be put into the hair

14 Yagñikadeva in his commentary on Kātyayana (loc cit) says kshureṇabhinidhaya kshuradhārām antarhitatrimasyopari ni dhāya

16 Āśvalayana I 17 16 Comp. also Rīg veda I 24 11

hide the sin of N N, who belongs to the Gotra N N

19 Having rubbed himself with powder such as is used in bathing he cleanses his teeth with a stick of Udumbara wood—

### PATALA 3 SECTION 10

1 With (the formula), Stand in your places for the sake of the enjoyment of food Stand in your places for the sake of long life Stand in your places for the sake of holy lustre May I be blessed with long life, an enjoyer of food, adorned with holy lustre

2 Then (the teacher) makes him wash himself with lukewarm water with the three verses 'O waters ye are wholesome (Taitt Samh IV, 1, 5 1) with the four verses The gold coloured clean purifying (waters) (Taitt Samh V 6, 1), and with the Anuvaka The purifier, the heavenly one (Taitt Brāhmaṇa I 4 8)

3 Or (instead of performing these rites in the neighbourhood of water) they make an enclosure in a cow stable and cover it (from all sides) that (the student) enters before sunrise, and in that (enclosure) the whole (ceremony) is performed On that day the sun does not shine upon him some say 'For he who shines (i e the sun) shines by the splendour of those who have taken the bath Therefore the face of a Snātaka is as it were resplendent (?)'

4 (His friends or relations) bring him all sorts of

10 3. Rephayatva dīpyatva. Mātrādatā Comp Āpastamba Dharma sūtra II 6 14, 13 and Buhler's note S B E vol II, p 135

4 Comp. above I, 2 8 4



perfumes or ground sandal wood he besprinkles that (with water) and worships the gods by raising his joined hands towards the east with (the formulas) Adoration to Graha (the taker) and to Abhigraha (the seizer)! Adoration to Saka and Gaṅgabha! Adoration to those deities who are seizers! (Then) he anoints himself with (that salve of sandal wood) with (the verse) The scent that dwells with the Apsaras and the splendour that dwells with the Gandharvas divine and human scent may that here enter upon me!

5 They bring him a pair of (new) garments that have not yet been washed He besprinkles them (with water) and puts on the under garment with (the formula) Thou art Soma's body protect my body! Thou who art my own body enter upon me thou who art a blissful body enter upon me! Then he touches water (puts on) the upper garment with the same (Mantra) and sits down to the west of the fire facing the east

6 They bring him two ear-rings and a perforated pellet of sandal wood or of Badarī wood overlaid with gold (at its aperture) these two things he ties to a Darbha blade holds them over the fire and pours over them (into the fire) oblations (of ghee) with (the Mantras)

‘May this gold which brings long life and splendour and increase of wealth and which gets through (all adversities) enter upon me for the sake of long life, of splendour and of victory Svâhâ!’

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6 Regarding the first Mantra comp Vāgas Samhita XXXIV 50 In the fifth Mantra we ought to read ośadhīḥ trayamaṇā Comp below I 3, 11, 3, Pāraskara I, 13 Atharva veda VIII 2, 6

(This gold) brings high gain superiority in battles superiority in assemblies it conquers treasures All perfections unitedly dwell together in this gold Svâhâ!

‘I have obtained an auspicious name like (the name) of a father of gold Thus may (the gold) make me shine with golden lustre, (may it make me) beloved among many people, may it make me full of holy lustre Svâha!

‘Make me beloved among the gods make me beloved with Brahman (i e among the Brâhmanas) beloved among Vaisyas and Sudras make me beloved among the kings (i e among the Kshatriyas) Svahâ!

This herb is protecting overcoming and powerful May it make me shine with golden lustre (may it make me) beloved among many people may it make me full of holy lustre Svahâ!

7 Having thrice washed (the two ear rings) in a vessel of water with the same five (Mantras) without the word Svahâ (moving them round in the water) from left to right—

### PATALA 3 SECTION 11

1 He puts on the two ear rings the right one to his right ear, the left one to his left ear with (the verse which he repeats for each of the two ear rings) Virag and Svarâg and the aiding powers that dwell in our house the prosperity that dwells in the face of royalty therewith unite me

2 With (the Mantra), With the seasons and the combinations of seasons for the sake of long life, of

splendour with the sap that dwells in the year therewith we make them touch the jaws —he clasps the two ear rings

3 With (the Mantra) 'This herb is protecting overcoming and powerful May it make me shine with golden lustre (may it make me) beloved among many people may it make me full of holy lustre Thou art not a bond —he ties the pellet (of wood mentioned above Section 10, Sūtra 6) to his neck

4 He puts on a wreath with the two (verses) 'Beautiful one, elevate thyself to beauty beautifying my face Beautify my face and make my fortune increase —(and)

(The wreath) which Gamadagni has brought to Sraddhâ to please her that I put on (my head) together with fortune and splendour

5 'The salve coming from the Traikakud (mountain) born on the Himavat therewith I anoint you (i.e. the eyes) and with fortune and splendour (I put ?) into myself the demon of the mountain (?) —with (this verse) he anoints himself with Traikakuda salve, (or) if he cannot get that, with some other (salve)

6 With (the verse), 'My mind that has fled away (Taitt Samhita VI, 6 7 2) he looks into a mirror

Dr Kirste has shown *tena samhanu kṛmṣi* (Av V, 28 13) *Matṛdatā* says *saṃgrīhate pṛdhānenâpīdadhâti pratigrahasaṃ grahanâyoḥ samyuktatvâd ekâpavargatvât*

3 The Mantra, with the exception of the last words is identical with the last verse of Section 10 Sūtra 6 Here the MSS again have *oshadhe* for *oshadhis*.

4 Comp Atharva veda VI 137 *yām Gamadagnir akhanad duhitre* &c Pāraskara II 6 23

5 Regarding the Traikakuda salve comp Zimmer Altindisches Leben, p 69 and see Atharva veda IV 9, 9

7 With (the formula) On the impulse of the god &c he takes a staff of reed (which somebody hands him) and with (the formula) 'Thou art the thunderbolt of Indra O Asvins, protect me'—he thrice wipes it off upwards from below

8 With (the formula) Speed! Make speed away from us those who hate us robbers creeping things beasts of prey Rakshas Pīśākas Protect us O staff from danger that comes from men, protect us from every danger, from all sides destroy the robbers —(and with the verse) 'Not naked (i.e. covered with bark) thou art born on all trees a destroyer of foes Destroy all hosts of enemies from every side like Maghavan (Indra) —he swings (the staff) three times from left to right over his head

9 With (the formula), The divine standing places are you Do not pinch me —he steps into the shoes

10 With (the formula), 'Pragāpati's shelter art thou the Brahman's covering'—he takes the parasol

11 With the verse 'My staff which fell down in the open air to the ground that I take up again for the sake of long life, of holiness of holy lustre'—he takes up his staff if it has fallen from his hand

End of the Third Pātala.

7 He takes the staff with the well known Sāvitra formula, 'On the impulse of the god Savitr I take thee

9 Arvalayana III 8 19 Pāraskara II 6 30

10 Arvalayana III 8 19, Paraskara II 6 29

11 Instead of yamāyushe I propose to read āvushe Comp Paraskara II 2, 12

## PRASNA I, PATALA 4 SECTION 12

1 They bring him a chariot (or) a horse or an elephant

2 'Thou art the (Sāman called) Rathantara thou art the Vāmadevyā thou art the Bṛihat the (verse) 'The two Ankas the two Nyankas (Taitt Samhitā I 7 7 2) (the verse) 'May this your chariot O Asvins, not suffer damage neither in pain nor in joy May it make its way without damage, dispersing those who infest us, (and the formula) 'Here is holding here is keeping asunder here is enjoyment, here may it enjoy itself with (these texts) he ascends the chariot, if he enters (the village) on a chariot

3 A horse art thou a steed art thou —with these eleven horses names (Taitt Samh VII, 1 12) (he mounts) the horse if (he intends to enter the village) on horseback

4 With (the formula) With Indra's thunderbolt I bestride thee carry (me), carry the time carry me forward to bliss An elephant art thou The elephant's glory art thou The elephant's splendour art thou May I become endowed with the elephant's glory with the elephant's splendour —(he mounts) the elephant, if (he intends to proceed to the village) on it

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12 2 Comp Paraskara III 14 3-6

3 In this Sūtra three 'horses names are given as the Pratika of the Yagus quoted 'Thou art asva, thou art haya, thou art maya' Mātrādatṭa observes that the third of them is not found in the Taittirīya Samhitā, which gives only ten, and not eleven, horses names.

4 Pāraskara III 15, 1 seq

5 He goes to a place where they will do honour to him

6 With (the verse) May the quarters (of the horizon) stream together with me may all delight assemble (here) May all wishes that are dear to us come near unto us may (our) dear (wishes) stream towards us —he worships the quarters of the horizon

7 While approaching the person who is going to do honour to him, he looks at him with (the words) 'Glory art thou, may I become glory with thee

8 Then (the host who is going to offer the Argha reception to the Snâtaka) having prepared the dwelling place (for his reception) says to him 'The Argha (will be offered)'

9 (The guest) replies Do so!

10 They prepare for him (the Madhuparka or honey mixture) consisting of three or of five substances

11 The three substances are, curds honey and ghee

12 The five substances are curds honey, ghee water and ground grains

13 Having poured curds into a brass vessel he pours honey into it, (and then the other substances stated above)

14 Having poured (those substances) into a smaller vessel and having covered it with a larger (cover than the vessel is), (the host) makes (the guest) accept (the following things) separately, one after the other viz a bunch of grass (to sit down on)

water for washing the feet the Argha water, water for sipping and the honey-mixture (Madhuparka)

15 Going after (the single objects which are brought to the guest, the host) in a faultless not faltering (?) voice, announces (each of those objects to the guest)

16 The bunch of grass (he announces by three times saying) The bunch of grass !

17 (The guest) sits down thereon facing the east with (the formula) 'A giver of royal power art thou a teacher's seat may I not withdraw from thee

18 (The host) then utters to him the announcement 'The water for washing the feet !

19 With that (water) a Sudra or a Sūdra woman washes his feet the left foot first for a Brāhmaṇa, the right for a person of the two other castes

#### PATA 4, SECTION 13

1 With (the formula) The milk of Virâḡ art thou May the milk of Padyâ Virâḡ (dwell) in me —(the guest) touches the hands of the person that

15 The text is corrupt and the translation very doubtful The MSS have anusamvraginâ so nupak âkayâ vâka Mâtrî datta's note, which is also very corrupt runs thus anusamvraginâ saha kûrkadinâ dravyena tad agrataḥ kṛtvânugantâ anusamvragineti (sic anugakhamnusamv Dr Kielhorn's MS) pramâ dapaḥaḥ sampradatânupakâkayâ na vidyaia upaghâtikâ vag jasya [yasyâ Dr K's MS] seyam anupakâkâ vâk keḥid anusamvragineti (anusamvragineti Dr Kirste) pāthāntaram kṛtvâ vāgviseshanam ikṣhanti yaḥa mṛishā vak samskrīṭā vak tathā keti apare yathāpāṭham evartham ikṣhanti —Perhaps we may correct anusamvragināvanupakâkaya vâtâ Comp below I 4 13 16

17 See above, I 2 6 9

19 Paraskara I 3 10 11 Ârvalāyana I 24 11

13 1 Comp Sāṅkhāyana III 7 5, &c

washes his feet and then he touches himself with (the formula) 'May in me dwell brilliancy, energy strength life renown, splendour glory power!'

2 (The host) then makes to him the announcement 'The Argha water!'

3 (The guest) accepts it with (the formula) 'Thou camest to me with glory. Unite me with brilliancy, splendour and milk. Make me beloved by all creatures, the lord of cattle.'

4 To the ocean I send you the imperishable (waters) go back to your source. May I not suffer loss in my offspring. May my sap not be shed — this (verse the guest) recites over the remainder (of the Argha water) when it is poured out (by the person who had offered it to him).

5 Then he utters to him the announcement 'The water for sipping!'

6 With (the formula) 'Thou art the first layer for Ambrosia' he sips water.

7 Then he utters to him the announcement 'The honey mixture!'

8 He accepts that with both hands with the Sāvitra (formula) and places it on the ground with (the formula) 'I place thee on the navel of the earth in the abode of Īda.' He mixes (the different substances) three times from left to right with his thumb and his fourth finger with (the formula)

'What is the honied highest form of honey which consists in the enjoyment of food by that honied

3 Paraskara I 3 10

4 Paraskara I 3 14

6 Arvalāyana I 21 13

8 Paraskara I 3 18 seq. Ārvalāyana I 21 10 seq. — The Sāvitra formula is 'On the impulse of the god Savitrī I take thee.' Comp. above I 3 11.



highest form of honey may I become highest honied, and an enjoyer of food He partakes of it three times with (the formula) 'I eat thee for the sake of brilliancy of luck, of glory of power and of the enjoyment of food, and gives the remainder to a person who is kindly disposed towards him

9 Or he may eat the whole (Madhuparka) Then he sips water with (the formula) 'Thou art the covering of Ambrosia.'

10 Then he utters to him the announcement The cow!

11 That (cow) is either killed or let loose

12 If he chooses to let it loose (he murmurs) 'This cow will become a milch cow

'The mother of the Rudras the daughter of the Vasus, the sister of the Âdityas the navel of immortality To the people who understand me I say 'Do not kill the guiltless cow which is Aditi

Let it drink water! Let it eat grass —

(And) gives order (to the people) 'Om! Let it loose

13 If it shall be killed (he says) 'A cow art thou, sin is driven away from thee Drive away my sin and the sin of N N! Kill ye him who ever hates me He is killed whosoever hates me Make (the cow) ready!

14 If (the cow) is let loose a meal is prepared with other meat, and he announces it (to the guest) in the words It is ready!

9 Ârvalâyana I, 21 27 28

10 seq Ârvalâyana I 21 30 seq Pâraskara I 3 26 seq Sankhâyana II 15 2 3 note Gobhila IV 10, 18 seq

13 N N of course, means the host's nam

14 seq Comp Gobhila I, 3 16 seq Âpastamba II, 2 3 11

15 He replies, It is well prepared, it is the Virāḡ it is food May it not fail! May I obtain it! May it give me strength! It is well prepared! —and adds Give food to the Brāhmanas!

16 After those (Brahmanas) have eaten, (the host) orders blameless (?) food to be brought to him (1 e to the guest)

17 He accepts that with (the formula) May the heaven give it to thee may the earth accept it May the earth give it to thee may breath accept it May breath eat thee may breath drink thee

18 With (the verse), May Indra and Agni be stow vigour on me (Taitt Samh III 3 3, 3) he eats as much as he likes, and gives the remainder to a person who is kindly disposed towards him

19 If he desires that somebody may not be estranged from him he should sip water with (the Mantra) Whereon the past and the future and all worlds rest, therewith I take hold of thee, I (take hold) of thee through the Brahman I take hold of thee for myself, N N ! —

#### PĀṬALA 4, SECTION 14

1 And should after that person has eaten seize his right hand

2 If he wishes that one of his companions, or a pupil, or a servant should faithfully remain with him and not go away he should bathe in the morning should put on clean garments, should show

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16 The meaning of anusamvṛginam (comp above I 4 12, 15) is uncertain See the commentary p 120 of Dr Kirste's edition

14 2 Mātrīdatta The description of the Samāvartana is finished

patience (with that servant &c) during the day should speak (only) with Brâhmanas and by night he should go to the dwelling place of that person, should make water into a horn of a living animal and should three times walk round his dwelling place, sprinkling (his urine) round it with (the Mantra) 'From the mountain (I sever ?) thee from thy brother from thy sister, from all thy relations parishîdaḥ kleshyati (i e kvaishyasi ?) sarvat parikupilena samkrâmenâvikkhîda ulena parimîdho si parimîdho sy ūlena

3 He puts down the horn of the living animal in a place which is generally accessible

4 One whose companions pupils, or servants use to run away, should rebuke them with (the Mantra)

May he who calls hither (?) call you hither ! He who brings back has brought you back (?) May the rebuke of Indra always rebuke you If you who worship your own deceit despise me (?) may Indra bind you with his bond and may he drive you back again to me '

Now some ceremonies connected with special wishes of the person who has performed the Samâvartana and has settled in a house will be described In my opinion it would be more correct to consider Sutra 18 of the preceding section as the last of the aphorisms that regard the Samavartana With Sutra 2 compare Paraskara III 7 Âpastamba VIII 23 6 It seems impossible to attempt to translate the hopelessly corrupt last lines of the Mantra

4 A part of his Mantra also is most corrupt In the first line I propose to write nivarto vo nyavivrtat With the last line comp Paraskara III 7 3 I think that the text of Paraskara should be corrected in the following way pari tvâ hvalano hvalan nivartas tvâ nyavivrtat indraḥ pârena sitvâ tvâ mahyam (three syllables) ânayet The Âpastambîya Mantrapâṭha according to Dr Winter nitz's copy gives the following text anupohvad anuhvayo vivartto

5 Then he enters his house puts a piece of Sidhraka wood on (the fire), and sacrifices with the 'on drawing verse Back bringer, bring them back (Taitt Samh III 3, 10 1)

6 Now (we shall explain) how one should guard his wife

7 One whose wife has a paramour, should grind big centipedes (?) to powder and should insert (that powder), while his wife is sleeping into her secret parts with the Mantra 'Indra from other men : an me

8 Now (follows the sacrifice for procuring) prosperity in trade

9 He cuts off (some portion) from (every) article of trade and sacrifices it—

#### PATALA 4, SECTION 15

1 With (the verse) 'If we trade, O gods, trying by our wealth to acquire (new) wealth, O gods may

vo nyavivrdhat andrah parkroto tu vah parkrosatu sarvatah yadi mam atimanyadva â devâ devavattara indrah pârena sithva vo mahyam id varam ânayât svâhâ Comp Prof Pischel's remarks Philologische Abhandlungen Martin Hertz zum siebzigsten Geburtstag von ehemaligen Schülern dargebracht (Berlin 1888) p 69 seq

7 On sthura *dr̥idhâ* [h] Mâtr̥idatta says sthûrâ *dr̥idhâ* sthûrâ satapadyah A part of the Mantra is untranslatable on account of the very corrupt condition of the text The reading given by most of the MSS is Indrâya yâsya sepham alikam anye bhyah purushebhya = nyatra mat The Âpastambiya Mantra pâtha reads indrâya sya phaligam anyebhya pu ushe bhjonyat a mat The meaning very probably is that Indra is invoked to keep away from the woman the sepha of all other men except her husband s.

15 1 Comp Atharva-veda III 15 5 Gobhila IV 8 19

Soma thereon bestow splendour, Agni, Indra Br̥haspati and Īsana Svāhā!

2 Now (follows) the way for appeasing anger

3 He addresses the angry person with (the verses) 'The power of wrath that dwells here on thy forehead destroying thy enemy (?) may the chaste wise gods take that away

If thou shootest as it were the thought dwelling in thy face upwards to thy forehead I loosen the anger of thy heart like the bow string of an archer

Day, heaven and earth we appease thy anger as the womb of a she mule (cannot conceive)

4 Now (follows) the way for obtaining the victory in disputes

5 He puts wood on the fire at night time in an inner apartment performs the rites down to the Vyāhṛti oblations and sacrifices small grains mixed with Āgya with (the verse) Tongueless one thou who art without a tongue! I drive thee away through my sacrifice so that I may gain the victory in the dispute and that N N may be defeated by me Svāhā!

6 Then in the presence (of his adversary) turned towards him he murmurs (the verses) I take away the speech from thy mouth (the speech) that dwells in thy mind (the speech) from thy heart Out of every limb I take thy speech Wheresoever thy speech dwells thence I take it away

3 Para karṇ III 13 5 Possibly we ought to correct mṛid dhasya into mṛidhrasya Avadyam ought to be ava gṛām see Atharva veda VI 42 1

5 The commentary explains kṛas (small grains) as oleander (karavira) seeds

6 Comp Paraskara III 13 6 The text of the Mantras is corrupt

'Rudra with the dark hair lock' Hero! At every contest strike down this my adversary as a tree (is struck down) by a thunderbolt

Be defeated, be conquered, when thou speakest Sink down under the earth when thou speakest, struck down by me irresistibly (?) with the hammer of (?) That is true what I speak Fall down inferior to me, N N !

7 He touches the assembly hall (in which the contest is going on), and murmurs, 'The golden armed blessed (goddess) whose eyes are not faint, who is decked with ornaments seated in the midst of the gods has spoken for my good Svâha !

8 For me have the high ones and the low ones for me has this wide earth, for me have Agni and Indra accomplished my divine aim — with (this verse) he looks at the assembly and murmurs (it) turned towards (the assembly)

End of the Fourth Patala

### PRASNA I PATALA 5, SECTION 16

1 When he has first seen the new moon he sips water and holding (a pot of) water (in his hands) he worships (the moon) with the four (verses), 'Increase (Taitt Samh I, 4, 32), 'May thy milk' (ibid IV 2, 7 4) 'New and new again (the moon) becomes being born' (ibid II 4 14, 1) 'That Soma which the Adityas make swell (ibid II, 4 14, 1)

7 Probably we should write *agītakṣī*

8 *Matṛdatta* says *prativâdinam abhigapaty eva*

16 This chapter contains different *Prâyasaitias*.

2 When he has yawned, he murmurs (May) will and insight (dwell) in me

3 If the skirt (of his garment) is blown upon him (by the wind) he murmurs, A skirt art thou Thou art not a thunderbolt Adoration be to thee Do no harm to me

4 He should tear off a thread (from that skirt) and should blow it away with his mouth

5 If a bird has befouled him with its excrements he murmurs 'The birds that timidly fly together with the destroyers shall pour out on me happy, blissful splendour and vigour

Then let him wipe off that (dirt) with something else than his hand, and let him wash himself with water

6 From the sky from the wide air a drop of water has fallen down on me bringing luck With my senses with my mind I have united myself protected by the prayer that is brought forth by the righteous ones —this (verse) he should murmur if a drop of water unexpectedly falls down on him

7 If a fruit has fallen down from the top of a tree, or from the air it is Vāyu (who has made it fall) Where it has touched our bodies or the garment (there) may the waters drive away destruction —this (verse) he should murmur if a fruit unexpectedly falls down on him

8 Adoration to him who dwells at the cross-roads

2 Āsvalāyana Gr̥hya III 6 7      3 Pāraskara III 15 17

5 I propose to read *nir̥ṣṭhaiś sāha*

6 Atharva veda VI 1 4 1      Read *sukṛitam kṛitena*

7 Atharva veda VI 124 2      The Atharva-veda shows the way to correct the corrupt third Pada

8 seq      Comp Pāraskara III 15 7 seq

whose arrow is the wind, to Rudra ! Adoration to Rudra who dwells at the cross roads ! —this (formula) he murmurs when he comes to a cross road

9 Adoration to him who dwells among cattle, whose arrow is the wind to Rudra ! Adoration to Rudra who dwells among cattle ! —thus at a dung-heap,

10 'Adoration to him who dwells among the serpents, whose arrow is the wind to Rudra ! Adoration to Rudra who dwells among the serpents ! —thus at a place that is frequented by serpents

11 Adoration to him who dwells in the air whose arrow is the wind to Rudra ! Adoration to Rudra who dwells in the air ! —this (formula) let him murmur if overtaken by a tornado

12 'Adoration to him who dwells in the waters, whose arrow is the wind to Rudra ! Adoration to Rudra who dwells in the waters ! —this (formula) he murmurs when plunging into a river which is full of water

13 'Adoration to him who dwells there whose arrow is the wind, to Rudra ! Adoration to Rudra who dwells there ! —this (formula) he murmurs when approaching a beautiful place, a sacrificial site or a big tree

14. If the sun rises whilst he is sleeping he shall fast that day and shall stand silent during that day

15 The same during the night if the sun sets whilst he sleeps

16 Let him not touch a sacrificial post By

14, 15 Âpastamba II, 5 12 13 14 Gobhila III 3 34 &c

16 Gobhila III 3 34 Should it be esha te vâyur iti?



touching it he would bring upon himself (the guilt of) whatever faults have been committed at that sacrifice. If he touches one (sacrificial post) he should say 'This is thy wind, if two (posts), These are thy two winds, if many (posts), These are thy winds.'

17 The voices that are heard after us (?) and around us the praise that is heard and the voices of the birds the deer's running (?) athwart that we fear (?) from our enemies —this (verse) he murmurs when setting out on a road.

18 Like an Udgatṛ O bird thou singest the Saman, like a Brahman's son thou recitest thy hymn when the Soma is pressed.

A blessing on us, O bird, bring us luck and be kind towards us! —(This Mantra) he murmurs against an inauspicious bird.

19 If thou raisest thy divine voice entering upon living beings drive away our enemies by thy voice. O death, lead them to death! —(thus) against a solitary jackal.

20 Then he throws before the (jackal as it were) a fire-brand that burns at both ends towards that region (in which the jackal's voice is heard) with (the words) 'Fire! Speak to the fire! Death! Speak to the death!' Then he touches water.

17 The Mantra is very corrupt. Perhaps anihutam should be corrected into anuhutam, which is the reading of the Āpistambīya Mantraparīkṣā. In the last Pāda bhayāmasi is corrupt. The meaning seems to be 'that we (avert from ourselves and) turn it to our enemies'. Probably Dr. Kṛste is right in reading bhagamasi.

18 Comp. Rigveda II 43.

19 Aśo ekasṛṅka solitary jackal comp. Bühler's note on Apasamba I 3 to 17 (S B F II 38). Matrāḍatta says sṛṅkaḥ mṛgasabdāḥ kurvāna ekasṛṅka ity ucyate.

21 And worships (the jackal) with the Anuvāka  
Thou art mighty thou carriest away (Taitt Sam  
hita I 3 3)

# PATALA 5 SECTION 17

1 A she wolf (he addresses) with (the verse)  
Whether incited by others or whether on its own  
accord the Bhayedāka (? Bhayodāka var lect) utters  
this cry may Indra and Agni united with Brahman  
render it blissful to us in our house

2 A bird (he addresses) with (the verse) Thou  
fiest stretching out thy legs the left eye may  
nothing here suffer harm (through thee)

3 An owl (pingalā) with (the verse) The bird  
with the golden wings flies to the abode of the gods  
Flying round the village from left to right portend  
us luck by thy cry O owl!

4 May my faculties return into me may life  
return prosperity return may the divine power  
return into me may my goods return to me

And may these fires that are stationed on the  
(altars called) Dhishṛyās be in good order here  
each in its right place Svaha!

My self has returned life has returned to me  
breath has returned design has returned to me  
(Agni) Vaisvanara grown strong with his rays  
may he dwell in my mind the standard of immor-  
tality Svaha!

The food which is eaten in the evening that does

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17 2 The commentator explains *śakuni* (bird) by *dhivinksha*  
(crow) In the translation of the Mantra (Taitt Ar IV 25) I have  
left out the unintelligible word *nipepika* The way to correct the  
last Padā is shown by Atharva veda VI 57 3 A 5 23

4 Comp Anālyana Gṛhyā III 6 8

not satiate in the morning him whom hunger assails  
May all that (which we have seen in our dreams)  
do no harm to us, for it has not been seen by day  
To Day svâhâ' —with these (verses) he sacrifices  
sesamum seeds mixed with Âgya if he has seen a  
bad dream

5 Now the following expiations for portents are  
prescribed A dove sits down on the hearth or  
the bees make honey in his house or a cow (that is  
not a calf) sucks another cow or a post puts forth  
shoots or an anthill has arisen (in his house) cases  
like these (require the following expiation)

6 He should bathe in the morning should put on  
clean garments should show patience (with every-  
body) during the day and should speak (only) with  
Brahmanas Having put wood on the fire in an  
inner apartment and having performed the rites  
down to the Vyâhrti oblations he sacrifices with  
(the verses) This, O Varuna,' &c (see above I 2  
8 16 down to the end of the Sutra) Then he  
serves food to the Brâhmanas and causes them to  
say 'An auspicious day! Hail! Good luck!'

### PATĀLA 5, SECTION 18

1 'May Indra and Agni make you go May  
the two Asvins protect you Brîhaspati is your  
herdsman May Pûshan drive you back again'—

5 Sankhyana V 3 8 11 Âvalayana III 7 &c Kuptva is  
corrupt we should expect a locative We ought to correct  
Luptvam as Dr Kirste has observed, comp Apastamba Grîhya  
VIII 23 9

6 Comp above I 4 14, 2, 15, 5 I 2 8 16 I 3 9 7 8

18 1 seq Comp Sankhyana III 9, Gobhila III, 6, Ârva  
lavana II 10

this (verse) he recites over the cows when they go away (to their pasture grounds), and (the verse),  
May Pûshan go after our cows (Taitt Samh IV 1, 11, 2)

2 With (the verse), ' These cows that have come hither, free from disease and prolific, may they swim (full of wealth) like rivers may they pour out (wealth) as (rivers discharge their floods) into the ocean —he looks at the cows, when they are coming back

3 With (the formula) You are a stand at rest, may I (?) become your stand at rest. You are immovable Do not move from me May I not move from you, the blessed ones —(he looks at them) when they are standing still

4 With (the formula) I see you full of sap Full of sap you shall see me' —(he looks at them) when they are gone into the stable and with (the formula) 'May I be prosperous through your thousandfold prospering

5 Then having put wood on the fire amid the cows and having performed the rites down to the Vyâhrti (oblations) he makes oblations of milk with (the verses),

Blaze brightly O Gatavedas driving destruction away from me Bring me cattle and maintenance from all quarters of the heaven Svâhâ !

May Gâtavedas do no harm to us to cows and horses to men and to all that moves Come hither

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3 The Mantra is very corrupt I think it ought to be corrected somehow in the following way *samsthâ stha samsthâ vo bhujâsam akṛutâ stha mâ mak kyodhvam mâham bhavatîbhyas kyo hi* Comp also Dr Kîrste's note

5 In the second verse I propose to change *abibhrad* into

Agni fearlessly make me attain to welfare!  
Svāha!—

And with (the two verses) This is the influx of the waters and Adoration to thee the rapid one the shining one (Taitt S *mh* IV 6 1 3)

6 (Then follow oblations with the verses) This O Varuṇa (&c see I 2 8 16 down to the end of the Sūtra)

End of the Fifth Pāṭala

#### PRASNA I, PĀṬALA 6 SECTION 19

1 After he has returned from the teacher's house he should support his father and mother

2 With their permission he should take a wife belonging to the same caste and country a naked girl a virgin who should belong to a different Gotra (from her husband's)

3 Whatever he intends to do (for instance taking a wife) he should do on an auspicious day only during one of the following five spaces of time viz in the morning the forenoon at midday in the afternoon or in the evening

abibhavad comp Atharva veda XIX 6, 1 ava tīṃ gāṃ harasa  
Gravedo bibhavad uṣṣ rāḥa divam i roha urya The last  
words of the verse should be śrīṃ ma prapīdaya or something  
similar

19 2 अथवा अथवा अथवा अथवा अथवा अथवा अथवा अथवा अथवा अथवा  
to the meaning of a naked girl (i.e. a girl who has not yet the  
monthly ill) comp Gobhila III 4 6 and note

3 According to Mitakṣara morning means one Nadika be-  
fore and one Nadika after sunrise forenoon means one Nadika  
before and one Nadika after the moment at which the first quarter  
of the day has elapsed and thus each of the other three day times

4. Having put wood on the fire and having performed (the preparatory rites) down to the laying of (three) branches round (the fire the bridegroom) looks at the bride who is led to him with (the verse)

Auspicious ornaments does this woman wear Come up to her and behold her Having brought luck to her go away back to your houses

5 To the south of the bridegroom the bride sits down

6 After she has sipped water she touches him and he sprinkles (water) round (the fire) as above

7 After he has performed the rites down to the oblations made with the Vyâhrtis he sacrifices with (the following Mantras)

May Agni come hither, the first of gods May he release the offspring of this wife from the fetter of death That may this king Varuṇa grant that this wife may not weep over distress (falling to her lot) through her sons Svahâ!

May Agni Gârhapatya protect this woman May he lead her offspring to old age With fertile womb may she be the mother of living children May she experience delight in her sons Svaha!

May no noise that comes from thee arise in the house by night May the (she goblins called) the weeping ones take their abode in another (woman)

is understood to comprise two Nadikas As the whole day consists of sixty Nadikas it is the sixth part of the day (= 10 Nadikas) which is considered as auspicious for such purposes as marrying a wife

4 See I 1 2 1 seq Rig veda V 8, 33 Prashna I 8 9 &c

6 See I 1 2 7 eq

7 Prashna I, 6 11 With the third verse compare Atharva veda XI 9 14

than thee Mayst thou not be beaten at thy breast by (the she-goblin) Vīkeṣī ('the rough haired one') May thy husband live and mayst thou shine in thy husband's world beholding thy genial offspring! Svāhā!

'May Heaven protect thy back Vāyu thy thighs and the two Asvins thy breast May Savitr̥ protect thy suckling sons Until the garment is put on (thy sons?) may Bṛzhaspati guard (them?) and the Visve devās afterwards Svāhā!

Childlessness the death of sons evil, and distress I take (from thee) as a wreath (is taken) from the head and (like a wreath) I put all evil on (the head of) our foes Svāhā!

With this well disposed prayer which the gods have created, I kill the Pisākas that dwell in thy womb The flesh-devouring death bringers I cast down May thy sons live to old age Svāhā!

8 After he has sacrificed with (the verses), 'This O Varuna For this I entreat thee, 'Thou Agni Thus thou, Agni, Thou Agni, art quick, 'Pragāpati—he makes her tread on a stone with (the verse) Tread on this stone, like a stone be firm Destroy those who seek to do thee harm, overcome thy enemies

9 To the west of the fire he strews two layers of northward pointed Darbha grass the one more to the west the other more to the east On these both (the bridegroom and the bride) station themselves the one more to the west the other more to the east

## PRASNA I PATALA 6 SECTION 20

1 Facing the east while she faces the west or facing the west, while she faces the east he should seize her hand. If he desires to generate male children let him seize her thumb. If he desires (to generate) female children her other fingers. If he desires (to generate) both (male and female children), let him seize the thumb together with the other fingers (so as to seize the hand) up to the hairs (on the hair side of the hand).

(He should do so with the two Mantras)

‘Sarasvatī’ Promote this (our undertaking) O gracious one, rich in studs thou whom we sing first of all that is

I seize thy hand that we may be blessed with offspring that thou mayst live to old age with me thy husband. Bhaga Aryaman, Savitṛ Purandhī the gods have given thee to me that we may rule our house

2 He makes her turn round from left to right so that she faces the west and recites over her (the following texts)

‘With no evil eye, not bringing death to thy husband bring luck to the cattle be full of joy and

20 1. Sāṅkhayana I 13 2. Āśvalāyana I 7 3 seq. &c. The text of the first Mantra ought to be corrected according to Pūṣa skara I 7 2 in the second Mantra we ought to read yathasak instead of yathāsat comp. Rīg veda X 85 36 Paraskara I 6 3. The bridegroom and the bride of course are to face each other thus if the bridegroom stands on the eastern layer of grass (Sūtra 9 of the preceding section) he is to face the west if on the western he is to face the east

2. The words, *agrena dakṣiṇam āṁsam abhyāvartya* evidently have the same meaning which is expressed elsewhere (Sāṅkhayana



vigour Give birth to living children give birth to heroes be friendly Bring us luck to men and animals

Thus Pūshan lead her to us the highly blessed one into whom men pour forth their sperm yâ na ūru uatî visrayâtai (read, visrayatai), yasyâm usanta/ praharema sepam

Soma has acquired thee first (as his wife) after him the Gandharva has acquired thee Thy third husband is Agni, the fourth am I, thy human husband

Soma has given her to the Gandharva, the Gandharva has given her to Agni Agni gives me cattle and children, and thee besides

This am I, that art thou the heaven I the earth thou the Sâman I the *Rik* thou Come! Let us join together Let us unite our sperm that we may generate a male child a son for the sake of the increase of wealth, of blessed offspring of strength

‘Bountiful Indra, bless this woman with sons and with a happy lot. Give her ten sons let her husband be the eleventh

3 After he has made her sit down in her proper place (see Sūtra 5 of the preceding section) and has sprinkled Agya into her joined hands he twice pours fried grain into them, with (the verse), ‘This grain I pour (into thy hands) may it bring prosperity to me, and may it unite thee (with me) May this Agni grant us that

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II 3, 2) dakṣuam bahum anvavṛtya With the first Mantra comp Rīg veda X 85 44 Pāraskara I 4 16 with the second Rīg veda loc cit 37, Paraskara, loc cit, with the following ones Rīg veda X. 85 40 41 45, Pāraskara I, 4 16 6, 3 &c

3 seq Comp Sankhāyana I, 13 15 seq

4 After he has sprinkled (Āgrya) over (the grain in her hands) he sacrifices (the grain) with her joined hands (which he seizes) with (the verse), This woman strewing grain into the fire prays thus 'May my husband live long may my relations be prosperous Svāha'

5 Having made her rise with (the verse which she recites) Up' with life (Taitt Samh I 2 8 1) and having circumambulated the fire (with her) so that their right sides are turned towards it with (the verse), May we find our way with thee through all hostile powers as through streams of water—he pours fried grain (into her hands and sacrifices them) as before

6 Having circumambulated (the fire) a second time, he pours fried grain (into her hands and sacrifices them) as before

7 Having circumambulated (the fire) a third time he sacrifices to (Agni) Svishṭakṛt

8 Here some add as subordinate oblations the Gaya Abhyātāna and Rāshṭrabhṛt (oblations) as above

9 To the west of the fire he makes her step forward in an easterly or a northerly direction the (seven) steps of Viṣṇu

10 He says to her Step forward with the right (foot) and follow with the left Do not put the left (foot) before the right

5 Comp above I 2 7 13 Rīg veda II 7 3

8 Comp I, 8 16

9 seq Comp Gobhila II, 2 11 seq Sankhavana I 14 5 seq

## PĀṬALA 6 SECTION 21

1 (He makes her step forward and goes with her himself) with (the Mantras) One (step) for sap may Vishnu go after thee two (steps) for juice may Vishnu go after thee three (steps) for vows may Vishnu go after thee, four (steps) for comfort may Vishnu go after thee five (steps) for cattle may Vishnu go after thee six (steps) for the prospering of wealth may Vishnu go after thee seven (steps) for the sevenfold Hotriship, may Vishnu go after thee

2 After the seventh step he makes her abide (in that position) and murmurs With seven steps we have become friends May I attain to friendship with thee May I not be separated from thy friendship Mayst thou not be separated from my friendship

3 He then puts his right foot on her right foot, moves his right hand down gradually over her right shoulder, and touches the place of her heart as above

4 And the place of her navel with (the formula), 'Thou art the knot of all breath do not loosen thyself'

5 After he has made her sit down to the west of the fire so that she faces the east he stands to the east (of his bride), facing the west and besprinkles her with water, with the three verses 'O waters ye are wholesome' (Taitt Samh IV 1 5 1), with the four verses 'The gold coloured clean purifying waters' (V, 6 1) and with the Anuvâka, 'The purifier the heavenly one' (Taitt Brâhmana I 4 8)

21, 3 See above I 2, 5, 11

4 See above I - 5 12

5 Comp I 3 10 2

6 Now they pour seeds (of rice, &c) on (the heads of the bridegroom and bride)

End of the Sixth Patala.

# PRASNA I PATALA 7 SECTION 22

1 Then they let her depart (in a vehicle from her father's house) or they let her be taken away

2 Having put (the fire into a vessel) they carry that (nuptial) fire behind (the newly married couple)

3 It should be kept constantly

4 If it goes out (a new fire) should be kindled by attrition or it should be fetched from the house of a Srotriya

5 Besides if (the fire) goes out the wife or the husband should fast

6 When (the bridegroom with his bride) has come to his house, he says to her Cross (the threshold) with thy right foot first, do not stand on the threshold

7 In the hall in its easterly part he puts down the fire and puts wood on it

8 To the west of the fire he spreads out a red bull's skin with the neck to the east with the hair outside

6 Matrīdatta explain adhīśrajanti by vapanti gayapatyoh śirasī kṣhipanti

22, 4 If the fire on which they had put wood was a fire produced by attrition (the new fire) should (also) be kindled by attrition. If it was a common (laukika) fire that they had fetched, (the new fire) should be fetched from a Srotriya's house Thereby it is shown that the common fire at the Upanayana ceremony &c., should be fetched only from a Srotriya's house Matrīdatta.

9 On that (skin) they both sit down facing the east or the north so that the wife sits behind her husband with (the verse), 'Here may the cows sit down, here the horses, here the men Here may also Pūshan with a thousand (sacrificial) gifts sit down

10 They sit silently until the stars appear

11 When the stars have appeared he goes forth from the house (with his wife) in an easterly or northerly direction and worships the quarters (of the horizon) with (the hemistich), 'Ye goddesses, ye six wide ones' (Taitt Samh IV, 7 14 2)

12 (He worships) the stars with (the Pāda), May we not be deprived of our offspring

13 The moon with (the Pāda) 'May we not get into the power of him who hates us O king Soma'

14 He worships the seven *Rzshis* (ursa major) with (the verse), The seven *Rzshis* who have led to firmness she *Arundhatī* who stands first among the six *Kṛttikas* (pleiads) —may she the eighth one who leads the conjunction of the (moon with the) six *Kṛttikās*, the first (among conjunctions) shine upon us' Then he worships the polar star with (the formula) Firm dwelling firm origin The firm one art thou standing on the side of firmness Thou art the pillar of the stars, thus protect me against my adversary

Adoration be to the Brahman to the firm, immovable one! Adoration be to the Brahman's son, *Pragāpati*! Adoration to the Brahman's children

9 Comp *Pāraskara* I 8 10 and the readings quoted there from the *Atharva veda*.

12 13 These are the two last *Padas* of the verse of which the first hemistich is quoted in *Sūtra* 11

to the thirty three gods! Adoration to the Brahman's children and grandchildren to the Angiras!

'He who knows thee (the polar star) as the firm, immovable Brahman with its children and with its grandchildren with such a man children and grand children will firmly dwell servants and pupils garments and woollen blankets, bronze and gold, wives and kings food safety long life, glory, renown splendour strength holy lustre and the enjoyment of food May all these things firmly and immovably dwell with me!

### PATALA 7 SECTION 23

1 (Then follow the Mantras) 'I know thee as the firm Brahman May I become firm in this world and in this country

'I know thee as the immovable Brahman May I not be moved away from this world and from this country May he who hates me my rival be moved away from this world and from this country

'I know thee as the unshaken Brahman May I not be shaken off from this world and from this country May he who hates me my rival be shaken off from this world and from this country

'I know thee as the unfalling Brahman May I not fall from this world and from this country May he who hates me, my rival fall from this world and from this country

'I know thee as the nave of the universe May I become the nave of this country I know thee as the centre of the universe May I become the centre of this country I know thee as the string that holds the universe May I become the string that holds this country I know thee as the pillar

of the universe May I become the pillar of this country I know thee as the navel of the universe May I become the navel of this country

'As the navel is the centre of the Prāṇas, thus I am the navel May hundred and-onfold evil befall him who hates us and whom we hate, may more than hundred and onfold merit fall to my lot'

2 Having spoken there with a person that he likes and having returned to the house he causes her to sacrifice a mess of cooked food

3 The wife husks (the rice grains of which that Sthālīpāka is prepared)

4 She cooks (that Sthālīpāka) sprinkles (Āgrya) on it, takes it from the fire sacrifices to Agni, and then sacrifices to Agni Svishṭakṛt

5 With (the remains of) that (Sthalipaka) he entertains a learned Brāhmaṇa whom he reveres

6 To that (Brāhmaṇa) he makes a present of a bull

7 From that time he constantly sacrifices (yagate) on the days of the full and of the new moon a mess of cooked food sacred to Agni

8 In the evening and in the morning he constantly sacrifices (guhoti) with his hand (and not with the Darvi) the two following oblations of rice or of barley To Agni Svāhā! To Pragāpati Svāhā!

9 Some (teachers) state that in the morning the

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5 6 In the commentary these Sūtras are divided thus 5 tena brāhmaṇam vidyāvantaṁ pariveśhā 6 yo - syāpalīto bhavati tasmā riṣhabham dadātu (5 Therewith he entertains a learned Brahmana 6 To one whom he reveres he presents a bull) The commentator observes that some authorities make one Sūtra of the two so that the Brāhmaṇa who receives the food and the one to whom the bull is given, would be the same person

former (of these oblations) should be directed to Sûrya

10 Through a period of three nights they should eat no saline food should sleep on the ground wear ornaments, and should be chaste

11 In the fourth night towards morning he puts wood on the fire, performs the (regular) ceremonies down to the (regular) expiatory oblations and sacrifices nine expiatory oblations (with the following Mantras)

### PATALA 7, SECTION 24

1 Agni! Expiation! Thou art expiation I the Brâhmana entreat thee desirous of protection What is terrible in her drive that away from here Svâhâ!

Vâyu! Expiation! Thou art expiation I the Brâhmana entreat thee, desirous of protection What is blameful in her drive that away from here Svâhâ!

'Sun! Expiation! Thou art expiation I the Brâhmana, entreat thee, desirous of protection What dwells in her that is death bringing to her husband, drive that away from here Svâhâ!

Sun! Expiation! &c

'Vâyu! Expiation! &c

'Agni! Expiation! &c

Agni! Expiation! &c

Vâyu! Expiation! &c.

'Sun! Expiation! &c

11 According to the commentary he performs the regular ceremonies down to the oblation offered with the Mantra Thus thou Agni (see above I 3 5 and compare Pâraskara I 2 8) Mâtrî datta says, *prâyaścittiparyantam kṛtvâ sa tvam no Agna ity etadan tam kṛtvâ nava prâyaścittir guhoti vyahrîtparyantam kṛtvâ mam me Varuneti katasro (I, 3 5) hutvâta guhoti*



2 Having sacrificed (these oblations) he then pours the remainder as an oblation on her head with (the formulas) Bhûh! I sacrifice fortune over thee Svâhâ! Bhuvaḥ! I sacrifice glory over thee Svahâ! Suvaḥ! I sacrifice beauty over thee Svâhâ! Bhur bhuvaḥ suvaḥ! I sacrifice brightness over thee Svâhâ!

3 There (near the sacrificial fire) he places a water pot, walks round the fire (and that water pot) keeping his right side turned towards it, makes (the wife) lie down to the west of the fire, facing east or north and touches her secret parts with (the formula), We touch thee with the five-forked, auspicious unhostile (?) thousandfoldly blessed, glorious hand that thou mayst be rich in offspring!

4 He then cohabits with her with (the formula), 'United is our soul, united our hearts united our navel, united our skin. I will bind thee with the bond of love, that shall be insoluble'

5 He then embraces her with (the formula) Be devoted to me, be my companion What dwells in thee that is death bringing to thy husband, that I make death bringing to thy paramours Bring luck to me be a sharp cutting (destroyer) to thy paramours

6 He then seeks her mouth with his mouth, with (the two verses), 'Honey! Lo! Honey! This is honey! my tongue's speech is honey, in my mouth dwells the honey of the bee, on my teeth dwells concord

'The (magic charm of) concord that belongs to the kakravâka birds, that is brought out of the

rivers of which the divine Gandharva is possessed thereby we are concordant

7 A woman that has her monthly courses keeps through a period of three nights the observances prescribed in the *Brahmana*

8 In the fourth night (the husband) having sipped water, calls (the wife) who has taken a bath, who wears a clean dress and ornaments and has spoken with a *Brāhmaṇa*, to himself (with the following verses)

### PĀṬALA 7 SECTION 25

1 (a) May *Viśvān* make thy womb ready, may *Tvaṣṭ* frame the shape (of the child) may *Pragāpati* pour forth (the sperm), may *Dhāt* give thee conception!

(b) 'Give conception *Sinivālī*, give conception, *Sarasvatī*! May the two *Asvins* wreathed with lotus, give conception to thee!

(c) 'The embryo which the two *Asvins* produce with their golden kindling sticks that embryo we call into thy womb that thou mayst give birth to it after ten months

(d) 'As the earth is pregnant with *Agni* as the heaven is with *Indra* pregnant as *Vāyu* dwells in the womb of the regions (of the earth) thus I place an embryo into thy womb

7 *Taitt Saṃhita* II 5 1 5 6 Therefore one should not speak with a woman that has her monthly courses nor sit together with her nor eat food that she has given him &c

25 1 (a-c) *Rig veda* X 184 1-3 comp *S B E* vol xv p 221 (d-f) *Sāṅkhāyana Gr̥hya* I 19 It should be observed that the text of *Hiraṇyakesin* has in the beginning of (e) quite the same blunder which is found also in the *Sāṅkhāyana MSS* *yasya* instead of *vyasya*

(e) 'Open thy womb take in the sperm, may a male child, an embryo be begotten in the womb The mother bears him ten months may he be born, the most valiant of his kin

(f) May a male embryo enter thy womb as an arrow the quiver may a man be born here thy son after ten months

(g) I do with thee (the work) that is sacred to Pragâpatî, may an embryo enter thy womb May a child be born without deficiency, with all its limbs not blind not lame not sucked out by Pisakas

(h) By the superior powers which the bulls shall produce for us, thereby become thou pregnant, may he be born, the most valiant of his kin

(i) 'Indra has laid down in the tree the embryo of the sterile cow and of the cow that prematurely produces thereby become thou pregnant be a well breeding cow —

And (besides with the two Mantras) 'United are our names (above 24, 4) and, 'The concord of the *kakravaka* birds (24 6)

2 (He should cohabit with her with the formulas), *Bhûh!* Through Pragâpatî the highest bull I pour forth (the sperm) conceive a valiant son N N — *Bhuva!* Through Pragâpatî, &c — *Suva!* Through Pragâpatî, &c Thus he will gain a valiant son

3 The Mantras ought to be repeated whenever they cohabit, according to Âtreya

4 Only the first time and after her monthly courses according to Bâdarâyana

(g) Comp Atharva veda III 23 5 The Âpastambîya Mantra *pâtha* reads (a) *pisâkadhîta!*

(h) Sankhayana Grhya I 19, 6 Atharva veda III 23 4

(i) Comp Atharva veda III, 23 1

PATALA 7 SECTION 26<sup>1</sup>

1 The fire which (the sacrificer keeps) from the time of his marriage is called the Aupâsana (or sacred domestic fire)

2 With this fire the sacred domestic ceremonies are performed

3 On account of his worship devoted to this (fire the sacrificer) is considered as an Âhitagni (i.e. as one who has set up the Srauta fires) and on account of his fortnightly *Karu* sacrifices (on the days of the new and full moon) as one who offers the sacrifices of the new and full moon (as prescribed in the Srauta ritual) so (is it taught)

4 If (the service at the domestic fire) has been interrupted for twelve days the sacrificer ought to set the fire up again

5 Or he should count all the sacrifices (that have been left out) and should offer them

6 (The punaradhâna or repeated setting up of the fire is performed in the following way) in an enclosed space having raised (the surface) sprinkled it (with water) strewn it with sand and covered it with Udumbara or Plaksha branches he silently brings together the things belonging to (the sacrifice) according as he is able to get them, produces fire by attrition out of a sacrificially pure piece of wood or gets a common fire, places it in a big vessel sets it in a blaze and puts (fuel) on it with the words *Bhûh! Bhuva! Suva! Om! Fixity!*

<sup>1</sup> This chapter is left out in Mâtridatta's commentary it seems to be a later addition The division of the Sûtras is my own

26 3 For tasyaupasanena I think we should read tasyopâsanena

7 He then puts wood on the fire, performs (the rites) down to the Vyâhṛtis oblations and offers two 'mindâ oblations' (i e oblations for making up for defects) with (the two Mantras), 'If a defect (mindâ) has arisen in me (and), Agni has given me back my eye (Taitt Samh III, 2 5 4)

8 He offers three tantu oblations with (the Mantras) 'Stretching the west (tantu)' (Taitt Samh III, 4, 2 2) 'Awake, Agni!' (IV 7 13 5), 'The thirty three threads of the west (I 5 10 4)

9 He offers four 'abhyâvartin oblations' with (the Mantras), 'Agni who turns to us (abhyâvartin)!' Agni Angiras! Again with sap, 'With wealth' (Taitt. Samh IV 2, 1 2 3)

10 Having made oblations with the single Vyâhṛtis and with (the three Vyâhṛtis together) and having made an oblation with the verse 'Thou art quick, Agni and free from imprecation Verily (satyam) thou art quick Held by us in our quick mind (manas) with thy quick (mind) thou carriest the offering (to the gods) Being quick bestow medicine on us! Svâha! —this (last) oblation contains an allusion to the mind (manas) it refers to Pragâpati and alludes to the number seven (?),—he quickly repeats in his mind the dasa hotṛ formula (Taitt Ârany III, 1 1) Then he makes the sagraha oblation (?) (then follow the

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10 As to the Mantra Thou art quick &c comp above I 1 3 5 and the note on Sâṅkhâyana I 9 12 I cannot see why the oblation made with this Mantra is called saptavatî (alluding to the number seven) possibly we ought to read satyavatî (containing the word satyam 'verily') Can the words sagraham hutvâ mean having performed the worship of the planets (graha) at his sacrifice?

oblations) 'This, O Varuṇa (&c see I, 2 8 16 down to the end of the Sūtra) Then he serves food to the Brahmanas and causes them to say 'An auspicious day! Hail! Good luck! he then performs in the known way the sacrifice of a mess of cooked food to Agni

11 Here he gives an optional gift to his Guru a pair of clothes a milch cow or a bull

12 If he sets out on a journey he makes the fire enter himself or the two kindling sticks in the way that has been described (in the Srauta sūtra)

13 Or let him make it enter a piece of wood, in the same way as into the kindling sticks

14 A piece of Khadira wood or of Palāśa, or of Udumbara, or of Asvattha wood—

15 With one of these kinds of wood he fetches, where he turns in (on his journey) fire from the house of a Srotriya, and puts the (piece of wood) into which his fire has entered on (that fire) with the two verses 'He who has received the oblations (Taitt Samh IV, 6, 5, 3) and 'Awake! (IV 7, 13, 5)

16 The way in which he sacrifices has been explained (in the Srauta sūtra)

17 If one half monthly sacrifice has been omitted he should have a sacrifice to (Agni) Pathikṛt performed over this (fire) If two (half monthly sacrifices) to (Agni) Vaisvanara and Pathikṛt If more than two, (the fire) has to be set up again

18 If the fire is destroyed or lost or if it is mixed with other fires it has to be set up again

PRAŚNA I PĀTALA 8 SECTION 27

f he will have a house built, he should during  
 ortherly course of the sun in the time of the  
 sing moon under the constellation Rohiṇī and  
 the three constellations designated as Uttara  
 a Phalgunī, Uttara Ashadhā, Uttara-Proshthā  
 ) put wood on the fire perform the rites down  
 Vyāhṛti oblations and should sacrifice with  
 erses) 'This O Varuṇa (&c see I 2 8, 16,  
 to the end of the Sutra) Then he serves  
 the Brāhmaṇas and causes them to say An  
 ious day! Hail! Good luck! he puts on a  
 nt that has not yet been washed, touches  
 takes a shovel with (the formula) On the  
 e of the god Savitr (Taitt Saṃh I 3 1 1)  
 lines thrice from the left to the right round  
 faces where the pits for the posts shall be dug)  
 he formula) A line has been drawn (Taitt  
 I 3, 1, 1), digs the pits (in which the posts  
 e erected) as it is fit and casts the earth (dug  
 those pits) towards the inside (of the building-  
 )

le erects the southern door post with (the  
 Here I erect a firm house it stands in  
 streaming ghee Thus may we walk in thee  
 so, blessed with heroes with all heroes, with  
 and heroes,

he northern (door post) with (the verse)  
 Here firmly, O house rich in horses and  
 rich in delight rich in sap overflowing with  
 e set up, for the sake of great happiness

4 With (the verse) 'To thee (may) the young child (go) to thee the calf with its companion to thee the golden cup to thee may they go with pots of curds —he touches the two posts, after they have been erected

5 In the same way (Sûtras 2 3) he erects the two chief posts

6 And touches them as above (Sûtra 4)

7 He fixes the beam of the roof on the posts with (the formula) 'Rightly ascend the post, O beam erect shining drive off the enemies Give us treasures and valiant sons

8 When the house has got its roof he touches it with (the verse)

The consort of honour a blissful refuge a goddess thou hast been erected by the gods in the beginning, clothed in grass cheerful thou art bring us bliss, to men and animals

9 Then under the constellation Anuradhâ, the ground (on which the house stands) is expiated (in the following way)

10 By night he puts wood on the fire in an inner room (of the house) performs the rites down to the Vyâhrti oblations and sacrifices (with the following Mantras)

# PATALA 8 SECTION 28

1 The two verses commencing Vâstoshpati!  
(Taitt Samh III 4 10 1)

27 4 The text has the reading *gagatâ saha*, comp the note on Sâṅkhâyaṇa III 2 9

8 Comp Atharva veda III 11 5 this text shows the way to correct the blunders of the Hiraṇyakeśin MSS

28 1 Comp Rig veda VII 54 2 Taitt Brahm III 7 14 4  
Rig veda X 18 1 Taitt Brahm III 7 14 7



Vastoshpati ! Be our furtherer make our wealth increase in cows and horses, O Indu (i e Soma) Free from decay may we dwell in thy friendship give us thy favour as a father to his sons Svâhâ !

May death go away may immortality come to us May Vivasvat's son (Yama) protect us from danger May wealth like a leaf (that falls) from a tree fall down over us May Sañipati (i e Indra) be with us Svâha !

Go another way O death that belongs to thee separated from the way of the gods Vâstoshpati ! To thee who hears us I speak do no harm to our offspring nor to our heroes Svâha !

To this most excellent place of rest we have gone by which we shall victoriously gain cows treasures, and horses May wealth like a leaf (that falls) from a tree fall down over us May Sañipati be with us Svâhâ !

This, O Varuṇa (&c see chap 27, Sutra 1, down to) 'Hail ! Good luck !

2 In this way the ground (on which the house stands) should be expiated every year

3 Every season according to some (teachers)

## PĀṬALA 8 SECTION 29

1 House do not fear do not tremble, bringing strength we come back Bringing strength gaining wealth wise I come back to the house rejoicing in my mind

'Of which the traveller thinks in which much joy

dwells the house I call May it know us as we know it

'Hither are called the cows hither are called goats and sheep, and the sweet essence of food is called hither to our house

'Hither are called many friends, the sweet companionship of friends May our dwellings always be unharmed with all our men

Rich in sap rich in milk refreshing full of joy and mirth, free from hunger (?) and thirst, O house do not fear us —with (these verses) he approaches his house (when returning from a journey)

2 'To thee I turn for the sake of safety of peace The blissful one! The helpful one! Welfare! Welfare! —with (this formula) he enters

3 On that day on which he has arrived he should avoid all quarrelling

4 The joyful house I enter which does not bring death to men, most manly (I enter) the auspicious one Bringing refreshment, with genial minds (we enter the house) joyfully I lie down in it —with (this verse) he lies down

5 May we find our way with thee through all hostile powers as through streams of water —with (this verse) he looks at his wife, he looks at his wife

End of the First Prasna

## PRASNA II, PATALA 1, SECTION 1

1 Now (follows) the Śimantonnayana (or parting  
of the pregnant wife's hair)

2 In the fourth month of her first pregnancy in the fortnight of the increasing moon under an auspicious constellation he puts wood on the fire performs the rites down to the Vyahṛti oblations and makes four oblations to Dhâtṛi with (the verse)

May Dhâtṛ give us wealth (and the following  
three verses Taitt Samh III 3 11 2 3)

3 This O Varuna (&c see I chap 27 Sutra 2  
down to) 'Hail! Good luck!'

He then makes the wife who has taken a bath who wears a clean dress and ornaments and has spoken with a Brahmana sit down to the west of the fire facing the east in a round apartment Standing to the east (of the wife) facing the west he parts her hair upwards (i e beginning from the front) with a porcupine's quill that has three white spots holding (also) a bunch of unripe fruits with the Vyahrtis (and) with the two (verses), I invoke Rakâ (and) 'Thy graces O Rakâ (Taitt Samh III, 3, 11 5) Then he recites over (his wife the formulas) Soma alone is our king thus say the Brahmana tribes sitting near thy banks O Ganga

13 The corrupt word *ivvittakal rā(h)* seems to contain a vocative form referring to Gange—*ivvittakakra*? The Apastambiya *Mantrapāṭha* reads *ivvittakria asinās trena jamune tiva*. Comp. *Asvalayana* I 14.7. *Parashara* I 12.8.

whose wheel does not roll back (?)<sup>1</sup> (and) 'May we find our way with thee through all hostile powers as through streams of water (above I 20, 5)

### PATALA 1 SECTION 2

1 Now (follows) the *Pumsavana* (i e the ceremony for securing the birth of a male child)

2 In the third month in the fortnight of the increasing moon under an auspicious constellation (&c see the preceding section Sûtras 2 and 3 down to ) in a round apartment He gives her a barley grain in her right hand with (the formula)

A man art thou

3 With (the formula) 'The two testicles are ye two mustard seeds or two beans, on both sides of that barley grain

4 With (the formula) *Svâvṛtata*<sup>2</sup> (? *svâvṛttat* ?) (he pours) a drop of curds (on those grains) That he gives her to eat

5 After she has sipped water he touches her belly with (the formula) 'With my ten (fingers) I touch thee that thou mayst give birth to a child after ten months

6 (He pounds) the last shoot of a *Nyagrodha* trunk (and mixes the powder) with ghee, or a silk worm (and mixes the powder) with a pap prepared of panick seeds or a splinter of a sacrificial post taken from the north easterly part (of that post) exposed to the fire or (he takes ashes or soot [<sup>3</sup>] of)

2 2 Comp the note on *Āsvalāyana* I 13 2

6 The translation of this Sûtra should be considered merely as tentative Some words of the text are uncertain and the remarks of *Mâtridatta* are very incorrectly given in the MSS



a fire that has been kindled by attrition, and inserts that into the right nostril of (the wife) whose head rests on the widely spread root (of an Udumbara tree ?)

7 If she miscarries he should three times stroke (her body) from the navel upwards with her wet hand, with (the formula), Thitherwards not hitherwards may Tvashṭri bind thee in his bonds Making (the mother) enter upon the seasons live ten months (in thy mother's womb) do not bring death to men

8 When her confinement has come he performs the kshipraprasavana (i.e. the ceremony for accelerating the confinement) Having placed a water pot near her head and a Turyantī plant near her feet he touches her belly

### PĀṬALA 1, SECTION 3

1 'As the wind blows as the ocean waves, thus may the embryo move, may it come forth together with the after birth'—with (this verse) he strokes (her body) from above downwards

2 When the child is born he lays an axe on a stone and a piece of gold on that axe after he has turned these things upside down (so that the stone lies uppermost) he holds the boy over them with (the two verses)

'Be a stone, be an axe, be insuperable gold Thou indeed art the Veda called son so live a hundred autumns

From limb by limb thou art produced out of the heart thou art born Thou indeed art the self (âtman) called son, so live a hundred autumns

3 (The contents of this Sûtra are similar to those of Paraskara I, 16 2)

4 They take the Aupasana (or regular Gr̥hya) fire away and they bring the Sûtikagni (or the fire of the confinement)

5 That (fire) is only used for warming (dishes etc)

6 No ceremonies are performed with it except the fumigation (see the next Sûtra)

7 He fumigates (the child) with small grains mixed with mustard seeds These he throws into the coals (of the Sûtikagni) (eleven times each time with one of the following Mantras)

(a) 'May *Sanda* and *Marka* Upavîtra, *Sandikera* Ulukhala *Kyavana* vanish from here Svâhâ'

(b) *Âlikhat* *Vilikhat*, *Animisha* *Kimvadanta* Upasrutî Svâhâ'

(c) 'Aryama, Kumbhin Satru Pâtrapam Nî punî Svâhâ'

(d) May Antrîmukha Sarshapârûva vanish from here Svâhâ'

(e) 'Kesinî Svalomînî Bagâbogâ Upakâsint—go away vanish from here Svâhâ'

(f) The servants of Kuvera Visvavâsa (?) sent by the king of demons, all of one common origin,

3 7 According to Pâraskara (I 16 23) this is done daily in the morning and in the evening until the mother gets up from child bed.—Comp the names of the demons Paraskara I 16 23—For vikhuram (Mantra 1) the Âpastambîya Mantra[*âkha*] has vidhuram (distress or a distressed one)

walk through the villages, visiting those who wake (?) Svaha !

(g) ' Kill them ! Bind them ! ' thus (says) this messenger of Brahman Agni has encompassed them Indra knows them, Br̥haspati knows them I the Brāhmaṇa know them who seize (men) who have prominent teeth rugged hair hanging breasts Svaha !

(h) The night walkers wearing ornaments on their breasts, with lances in their hands drinking out of skulls ! Svāhā !

(i) Their father Uḷkaiśravyakarmaka walks (?) at their head their mother walks in the rear seeking a vikhura (?) in the village Svahā !

(k) The sister, the night walker looks at the family through the rift (?)—she who wakes while people sleep whose mind is turned on the wife that has become mother Svahā !

(l) O god with the black path Agni burn the lungs the hearts the livers of those (female demons) burn their eyes Svāha !

8 Then he washes his hands and touches the ground with (the verses) O thou whose hair is well parted ! Thy heart that dwells in heaven in the moon of that immortality impart to us May I not weep over distress (falling to my lot) through my sons

I know thy heart O earth that dwells in heaven in the moon thus may I the lord of immortality not weep over distress (falling to my lot) through my sons

9 Now (follows) the medhāganana (or production





long life I turn thee may consumption go away to destruction<sup>1</sup>

2 Having placed (him there) he addresses (his wife with the Mantra), May no demon do harm to thy son no cow that rushes upon him (?) Mayst thou become the friend of treasures mayst thou live in prosperity in thy own way

3 He washes her right breast and makes her give it to the child with (the formula) 'May this boy suckle long life may he reach old age Let thy breast be exuberant for him and life glory, renown splendour strength

4 In the same way the left breast

5 With (the words) 'He does not suffer he does not cry when we speak to him and when we touch him—he touches both breasts Then he places a covered water pot near her head, with (the formula), 'O waters watch in the house As you watch with the gods thus watch over this wife the mother of a good son

6 On the twelfth day the mother and the son take a bath

7 They make the house clean

8 They take the Sūtikâgni away, and they bring the Aupāsana fire

9 Having put wood on that fire, and having performed the rites down to the Vyāhṛti oblations, they sacrifice twelve oblations with the verses 'May Dhātṛ give us wealth (III 3 11 2-5), according to some (teachers they make) thirteen (oblations)

4 2 I am not certain about the translation of dhenur atisarini The Âpastambīya Mantrapāṭha has atyātārin Atisārin means suffering from diarrhoea perhaps we should read abhisārin

8 Comp chap 3 Sūtra 4

10 'This O Varuna (&c see I chap 27 Sutra 2 down to) Hail! Good luck! Then let him give a name to the child of two syllables or of four syllables beginning with a sonant with a semi vowel in it with a long vowel (or) the Visarga at its end or a name that contains the particle su for such a name has a firm foundation thus it is understood

11 Let the father and the mother pronounce (that name) first For it is understood 'My name first, O Gâtavedas

12 He should give him two names For it is understood (Taitt. Samh VI 3 1 3) Therefore a Brahmana who has two names will have success'

13 The second name should be a Nakshatra name

14 The one name should be secret by the other they should call him

15 He should give him the name Somayâgri (i e performer of Soma sacrifices) as his third name thus it is understood

16 When he returns from a journey or when his son returns he touches him with (the formula) With Soma's lustre I touch thee, with Agni's splendour with the glory of the sun

17 With (the formula) 'With the humkâra (the mystical syllable *hum*) of the cattle I kiss thee N N' For the sake of long life and of glory! Hum! he

11 The verse beginning with My name &c contains the words which my father and my mother have given me in the beginning (pitâ mata ka dadhatur yad agre)

13 Comp Professor Weber's second article Die vedischen Nachrichten von den Naxatra (Abh der Berliner Akademie) pp 316 seq

17 Comp above I 2 5 14

kisses his head Then he seizes with his right hand (his son's) right hand together with the thumb with the five sections Agni is long lived

18 May Agni bestow on thee long life every where (Taitt Samh I, 3 14 4)—this (verse) he murmurs in (his son's) right ear as above

### PATALA 1, SECTION 5

1 Then (follows) in the sixth month the Anna prâsana (i e the first feeding with solid food)

2 In the fortnight of the increasing moon under an auspicious constellation, he puts wood on the fire performs the rites down to the Vyâhṛti oblations and sacrifices (with the Mantras) Th s O Varuṇa (&c see I chap 27 Sûtra 2 down to) Hail! Good luck! Then he gives (to the child) threefold food to eat curds honey, and ghee, with (the formula) Bhûḥ I lay into thee! Bhuvaḥ I lay into thee! Suvaḥ I lay into thee!

3 Then he gives him (other) food to eat with (the formula) I give thee to eat the essence of water and of the plants May water and plants be kind towards thee May water and plants do no harm to thee

### PATALA 1 SECTION 6

1 In the third year (he performs) the Kuṣṭhakarman (i e the tonsure of the child's head)

2 In the fortnight (&c as in the preceding section Sutra 2 down to) Hail! Good luck! The boy sits down to the west of the fire facing the east

- 3 To the north (of the fire) his mother or a student (brahmaçârin) holds a lump of bull's dung,  
 4 Therewith he (or she) receives the (cut off) hair  
 5 He then pours cold and warm water together  
 6 Having poured warm water into cold water he moistens the hair near the right ear with (the formula) May the waters moisten thee for life (Taitt Samh I, 2 1, 1)  
 7 With (the formula) Herb protect him! (Taitt Samh, loc cit) he puts an herb with its point upwards into (the hair)  
 8 With (the formula) Axe do no harm to him! (Taitt Samh loc cit) he touches (that herb) with the razor  
 9 With (the words) 'Heard by the gods I shave that (hair) (Taitt Samh loc cit) he shaves him  
 10 In the same way (he moistens, &c) the other (sides of his head) from left to right  
 11 Behind with (the Mantra), 'The razor with which Savitrî the knowing one, has shaven (the beard) of king Soma and Varuna with that ye Brahmanas shave his (head), make that he be united with vigour with wealth with glory  
 On the left side with (the Mantra) '(The razor) with which Pûshan has shaven (the beard) of Brihaspati of Agni of Indra, for the sake of long life with that I shave thy (head), N N !

6 3 4 Some consider according to Matridatta these two Sûtras as one He says (p 149 of Dr Kirstes edition) uttarata ity etadâdi pratigrihâtîty etadantam vâ sûtram dhârayams tenasva lecan pratiprâhavyam (read pratigrihâtîti prâhavyam)

6 As to dakshinam godânam unatti comp the note on Pâraskara II 1 9 Comp also above I 3, 9 12

7 seq See above I 3 9 13 seq

Before with (the Mantra) That he may long live in joy and may long see the sun

12 After the hair has been shaven they arrange the locks (which are left over) according to custom or according to what family he belongs

13 A person who is kindly disposed towards him gathers the (cut-off) hair and buries it in a cow stable or near an Udumbara tree, or in a clump of Darbha grass with (the Mantra) 'Where Pushan Bṛihaspati, Savitrī, Soma, Agni (dwell) they have in many ways searched where they should depose it between heaven and earth the waters and heaven'

14. He makes a gift to a Brāhmaṇa according to his liberality

15 To the barber (he gives) boiled rice with butter

16 In the same way the Godānakarman (or the ceremony of shaving the beard) is performed in the sixteenth year

17 He has him shaven including the top lock

18 Some declare that he leaves there the top lock

19 Or he performs the Godāna sacred to Agni

20 He gives a cow to his Guru

End of the First Pāṭala

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13 Comp I 3, 9 18

14 Literally according to his faith (yathāśraddham)

19 Agnigodano vā kumāro bhavati upasamādhānādī punyāha-vāśanāntum agnikāryam iva va bhavatyti arthaḥ. Mātrīdatta Comp., however the note on Āpastamba Gr̥hya VI, 16, 13

## PRASNA II, PATALA 2, SECTION 7

1 Now (follows) the expiation for attacks of the dog demon (epilepsy) (on the boy)

2 When the attack assails (the boy the performer of the ceremony) arranges his sacrificial cord over his left shoulder sips water and fetches water with a cup that has not yet been used (in order to pour it upon the boy) In the middle of the hall he elevates (the earth at) that place in which they use to gamble he besprinkles it with water casts the dice scatters them (on all sides) makes a heap of them spreads them out, makes an opening in the thatched roof of the hall takes the boy in through that (opening), lays him on his back on the dice and pours a mixture of curds and salt water upon him while they beat a gong towards the south (The curds and water are poured on the sick boy with the following Mantras),  
'Kurkura, Sukurkura the Kurkura with the dark fetter

Sârameya runs about looking as it were, upon the sea He the Suvîrîna (?) wears golden ornaments on his neck and on his breast, the most excellent (ornaments) of dogs (?)

Suvîrîna let him loose ! Let him loose, Ekavratya ! Let him loose doggy ! Let him loose, Khat !

'Teka and Sasaramatanka and Tûla and Vitûla and the white one and the red one Let him loose ! the brown and red one

On those two single ones the sarasyakas (?) run

7 1 svagraho = pasmâra unmatta/ Sarameya ity eke Mâtrî datta — Comp Pâraskara I, 16, 24 Âpistamba VII 18

2 The Mantras are partly unintelligible As to kurkura comp the note on Paraskara I 16 24

down in the third heaven from here *Khat!* Go away  
Sisarama! Sârameya! Adoration to thee Sisara!

Your mother is called the messenger, your  
father is the *mandakaka* (*mandukaka* the frog?)  
*Khat!* Go away, &c

Your mother is called *dulâ* (the staggering one?)  
your father is the *mandakaka* *Khat!* Go away, &c

The stallions (stamp with) their feet Do not  
gnash (?) thy tee h *Khat!* Go away &c

The carpenter hammers at (the chariots) that  
have wheels (?) Do not gnash (?) thy teeth *Khat!*  
Go away &c

3 Then (the performer of the ceremony) says  
Choose a boon

4 (The father or brother of the boy replies) 'I  
choose the boy

5 They should do so when the attack assails  
him, three times in the day in the morning at noon  
and in the afternoon and when he has recovered

End of the Second Patala

## PRASNA II PATALA 3, SECTION 8

1 Now (follows) the sacrifice of the *sulagava* (or  
spit ox for propitiating Rudra and averting plague  
in cattle)

2 In the fortnight of the increasing moon under  
an auspicious constellation he puts wood on the fire  
strewn (*Darbha* grass) on the entire surface around  
the fire cooks a mess of sacrificial food with milk

5 There can be little doubt as to the correctness of the reading  
*agadaḥ* instead of *agataḥ*

8 1 Comp *Āvalayana* IV 8 *Paraskara* III 8 *Āpastamba*  
VII 20

sprinkles it (with *Agnya*) takes it from the fire builds two huts to the west of the fire, and has the spit-ox led to the southerly (hut) with (the verse), 'May the fallow steeds, the harmonious ones bring thee hither together with the white horses the bright wind swift strong ones that are as quick as thought Come quickly to my offering *Sarva*! *Om*!

3 To the northerly (hut he has) the 'bountiful one (led) —(i e the consort of the spit ox)

4 To the middle (between the two huts) the 'conqueror (i e a calf of those two parents)

5 He gives them water to drink in the same order in which they have been led (to their places) prepares three messes of boiled rice spreading under and sprinkling (*Âgnya*) on them, and touching (the three beasts with those portions of rice) in the order in which they have been led (to their places), with (the Mantras) 'May he the bountiful one, touch it To the bountiful one *svaha*! May she the bountiful one touch it To the bountiful one *svahâ*! May the conqueror touch it To the conqueror *svahâ*!

6 After he has performed (the rites) down to the *Vvahruti* oblations, he takes the messes of boiled rice (to the fire) and sacrifices them (the first with the Mantra),

To the god *Bhava* *svâha*! To the god *Rudra* *svahâ*! To the god *Sarva* *svahâ*! To the god *Îsana* *Pasupati* *Ugra* *Bhima* *svaha*! To the great god *svahâ*!

7 Then he sacrifices the consorts rice to the consort (of *Rudra*, with the Mantra) To the consort



of the god Bhava svâhâ ! To the consort of the god  
Rudra Sarva Îsâna Pasupati Ugra  
Bhîma of the great god svâhâ !

8 Then he sacrifices of the middle portion of rice  
with (the Mantra) 'To the conqueror svâha ! To  
the conqueror svâhâ !'

9 Then he cuts off from all the three portions of  
rice and sacrifices the Svishṭakṛt oblation with (the  
Mantra) 'To Agni Svishṭakṛt svahâ !'

10 Around that fire they place their cows so that  
they can smell the smell of that sacrifice

11 'With luck may they walk round our full  
face—with (these words) he walks round all (the  
objects mentioned, viz the fire the three beasts and  
the other cows) so as to turn his right side towards  
them, and worships (the sūlagava) with the (eleven)  
Anuvâkas 'Adoration to thee Rudra, to the wrath  
(Taitt Samh IV 5), or with the first and last of  
them

### PĀṬALA 3, SECTION 9

1 Now follows the distribution of Palâsa leaves  
(at different places)

2 Protector of the house touch them ! To the  
protector of the house svaha ! Protectress of the

9 1 The text has *baudhyavihâra* on which the commentary  
observes, *baudhyani palâsaparnânî tesham viharo viharanam nânâ  
dereshu sthâpanam baudhyaviharaḥ karmanâma vâ* The *baudhya  
vihâra* is as its description clearly shows a ceremony for propi-  
tiating Rudra and his hosts and for averting evil from the cattle  
and the fields The commentary understands it as forming part  
of the sūlagava described in chap 8 and with this opinion it would  
agree very well that no indication of the time at which the *baudhya  
vihâra* ought to be performed (such as *apuryamânapakshe punve  
nakshatre*) is given Comp also Âpastamba VII 20, 5 seq

house touch them ! To the protectress of the house svâhâ ! Protector of the door touch them ! To the protector of the door svahâ ! Protectress of the door, touch them ! To the protectress of the door svaha ! — with (these formulas) he puts down four leaves (then other leaves) with (the formulas), ' Noisy ones touch them ! To the noisy ones svâhâ ! Quivered ones ye that run in the rear Minglers (?) Choosers Eaters touch them ! To the eaters svâha ! —

3 Then again ten (leaves) with (the formula) Divine hosts, touch them ! To the divine hosts svâhâ !

4 Then other ten (leaves) with (the formula), Divine hosts that are named and that are not named, touch them ! To them svahâ !

5 Then he makes a basket of leaves, puts into it a lump of boiled rice with an under-spreading (of Âgya) and sprinkling (Âgya) on it goes outside his pasture-grounds and hangs (the basket) up at a tree with (the formula), ' Quivered ones touch it ! To the quivered ones svâhâ !

6 He then performs worship (before that basket) with (the formula) Adoration to the quivered one, to him who wears the quiver ! To the lord of the thieves adoration !

7 With sandal salve, surâ and water, unground, fried grains, cow dung with a bunch of durvâ grass, with Udumbara Palasa, Sami, Vikankata and

5 I have translated avadhâya (instead of avadayi) as Âpa stamba VII 20 7 reads

6 Taittiriya Samhitâ IV 5 3, 1 Of course the god to whom these designations refer is Rudra

7 The commentary explains surodaka as rain water or as rain water which has fallen while the sun was shining

Asvattha (branches) and with a cow tail he besprinkles his cows the bull first with (the words)

Bring luck! Bring luck! Then (the bull) will bring him luck.

8 He then cooks that mess of sacrificial food sacred to Kshetrapati (the lord of the field) with milk sprinkles it (with Āgva) takes it from the fire and performs a sacrifice to Kshetrapati on the path where his cows use to go without a fire on four or on seven leaves

9 He has him (i e. the Kshetrapati? an ox representing Kshetrapati?) led (to his place) in the same way as the sūlagava (chap 8, § 2)

10 He sacrifices quickly (for) the god has a strong digestion (?)

11 He then performs worship with (the two verses) With the lord of the field, Lord of the field (Taitt Samh I 1 14 2 3)

12 Of (the remains of that sacrificial food) sacred to Kshetrapati his uterine relations should partake according as the custom of their family is

### End of the Third Paṭala

8 Matrīdatta says *lśhai rapatyam kshetrapatidevatāḥam pavasi sthalpāḥam &c* The meaning of the expression that (enam) mess of sacrificial food is doubtful the commentary says *enam itī pūrvapeksham pūrvavad aupāsana evāsyāpi śrapayārtham* —The last words (on four or on seven leaves) the commentator transfers to the next Sūtra but he mentions the different opinion of other authorities

10 *nūrtte śighram yagate kutaḥ yataḥ sa devaḥ palaḥ paka naḥilas ikshmas* (read *tikshmas*) *tasmāt Matrīdatta* —Possibly Dr Kiste is right in reading *turtam* the corresponding Sutra of Apastamba has *kshipram* (VII 20 15) and as the Satapatha Brahmana (VI 3 2 2) observes *yad vai kshipram tat tūrtam*

## PRASNA II, PATALA 4, SECTION 10

1 On the new moon day in the afternoon, or on days with an odd number in the dark fortnight the monthly (Śrāddha is performed)

2 Having prepared food for the Fathers and having arranged southward pointed Darbha grass as seats (for the Brāhmanas whom he is going to invite) he invites an odd number of pure Brāhmanas who are versed in the Mantras, with no deficient limbs who are not connected with himself by consanguinity or by their Gotra or by the Mantras (such as his teacher or his pupils)

3 In feeding them he should not look at any (worldly) purposes

4 Having put wood on the fire and strewn southward pointed and eastward pointed Darbha grass around it, having prepared the Āgnya in an Āgnya pot over which he has laid one purifier having sprinkled water round (the fire) from right to left, and put a piece of Udumbara wood on (the fire) he sacrifices with the (spoon called) Darvi which is made of Udumbara wood

5 Having performed the rites down to the Āgnya bhāga offerings, he suspends his sacrificial cord over his right shoulder and calls the Fathers (to his sacrifice) with (the verse), 'Come hither, O Fathers friends of Soma, on your hidden, ancient paths, bestowing on us offspring and wealth and long life a life of a hundred autumns

10 1 Comp Sāṅkhayana IV 1 Arvalayana II 5 10 seq  
IV 7 Paraskara III 10 Gobhila IV 3

4 Comp above, I, 1 1, 11 seq 2, 2, 7 seq

6 He sprinkles water in the same direction (i.e. towards the south) with (the verse), Divine waters send us Agni May our Fathers enjoy this sacrifice May they who receive their nourishment every month bestow on us wealth with valiant heroes

7 Having performed the rites down to the Vyahṛti oblations with his sacrificial cord over his left shoulder, he suspends it over his right shoulder and sacrifices with (the following Mantras)

‘To Soma with the Fathers svadhâ! Adoration!’

‘To Yama with the Angiras and with the Fathers svadhâ! Adoration!’

With the waters that spring in the east and those that come from the north with the waters the supporters of the whole world I interpose another one between (myself and) my father Svadhâ! Adoration!

I interpose (another one) through the mountains I interpose through the wide earth through the sky and the points of the horizon through infinite bliss I interpose another one between (myself and) my grandfather Svadhâ! Adoration!

‘I interpose (another one) through the seasons, through days and nights with the beautiful twilight Through half months and months I interpose another one between (myself and) my great grandfather Svadhâ! Adoration!’

Then he sacrifices with their names ‘To N N svadhâ! Adoration! To N N svadhâ! Adoration!’

6 Comp Atharva veda XVIII 4 40

7 Comp Sāṅkhâyaṇa III 13 5 The translation there given of the words anyam antaḥ pitur dadhe ought to be changed accordingly—For abhur anvopapadyatâm read mâtur anvopapadyatâm as Sāṅkhâyaṇa has

Wherein my mother has done amiss abandoning her duty (towards her husband), may my father take that sperm as his own may another one fall off from the mother Svadhâ' Adoration'

In the same way a second and a third verse with the alteration of the Mantra, 'Wherein my grand mother, Wherein my great grandmother

### PĀṬALA 4 SECTION 11

1 The Fathers who are here and who are not here and whom we know and whom we do not know Agni, to thee they are known, how many they are Gâtavedas May they enjoy what thou givest them in our oblation Svadhâ' Adoration'

Your limb that this flesh devouring (Agni) has burnt, leading you to the worlds (of the Fathers), Gâta vedas that I restore to you again Unviolated with all your limbs arise, O Fathers' Svadhâ' Adoration'

'Carry the Agya, Gâtavedas, to the Fathers where thou knowest them resting afar May streams of Agya flow to them may their wishes with all their desires be fulfilled' Svadhâ' Adoration'

In the same way a second and a third verse with the alteration of the Mantra, 'to the grandfathers, to the great grandfathers

2 In the same way he sacrifices of the food altering the Mantra Carry the food &c

3 Then he sacrifices the Svishâkrut oblation

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11 1 Rîg veda X 15 13 Atharva veda XVIII 4 64 Arva lāyana Grîhya II 4 13 &c Before the verse Carry the Agya, the Udiāyas as Matrîdatta states insert the words He then makes oblations of Âgya (with the Mantra &c) According to this reading the words of the second Sûtra 'In the same way &c would refer only to these last oblations.

with (the formula) To Agni Kavyavāhana Svish  
takṣu svadhā! Adoration!

4 He then touches the food with (the formulas)  
'The earth is thy vessel the heaven is the lid I  
sacrifice thee into the Brahman's mouth. I sacrifice  
thee into the up-breathing and down breathing of  
the Brahmanas Thou art imperishable do not  
perish for the Fathers yonder in yon world! The  
earth is steady Agni is its surveyor in order that  
what has been given may not be lost

The earth is thy vessel the heaven is the lid  
&c Do not perish for the grandfathers yonder,  
in yon world The air is steady Vayu its sur-  
veyor in order that what has been given may  
not be lost

The earth is thy vessel, the heaven is the lid  
&c Do not perish for the great grandfathers  
yonder, in yon world The heaven is steady, Âditya  
is its surveyor in order that what has been given  
may not be lost

5 With (the words) I establish myself in the  
breath and sacrifice ambrosia,' he causes the Brāh-  
manas to touch (the food)

#### PATĀLA 4 SECTION 12

1 While they are eating he looks at them with  
(the words) My soul (Ātman) dwells in the Brahman  
that it may be immortal

2 When they have eaten (and go away) he goes  
after them and asks for their permission to take the  
remains of their meal (for the rites which he is going

to perform) Then he takes a water pot and a handful of Darbha grass goes forth to a place that lies in a south easterly intermediate direction spreads the Darbha grass out with its points towards the south and pours out on that (grass) with downward turned hands, ending in the south, three handfuls of water with (the formulas) 'May the fathers the friends of Soma, wipe themselves! May the grandfathers the great grandfathers the friends of Soma wipe themselves! or, 'N N! Wash thyself! N N Wash thyself!

3 On that (grass) he puts down with downward-turned hands ending in the south the lumps (of food for the Fathers) To his father he gives his lump with (the words), This to thee father N N! to the grandfather with (the words) This to thee grandfather N N! to the great grandfather with (the words) 'This to thee great grandfather N N! silently a fourth (lump) This (fourth lump) is optional

4 Should he not know the names (of the ancestors) he gives the lump to the father with (the words) Svadhâ to the Fathers who dwell on the earth to the grandfather with (the words) 'Svadhâ to the Fathers who dwell in the air to the great-grandfather with (the words) 'Svadhâ to the Fathers who dwell in heaven'

5 Then he gives corresponding to each lump collyrium and (other) salve and (something that represents) a garment

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3 According to the commentary after each formula the words are added and to those who follow thee comp Tait Samn 1, 8 5 1, III, 2, 5 5 Katy Śraut. IV 1 12



6 The collyrium (he gives) saying three times  
Anoint thy eyes N N ! Anoint thy eyes N N !

7 The salve saying three times Anoint thyself  
N N ! Anoint thyself, N N !

8 With (the formula) These garments are for  
you O Fathers. Do not seize upon anything else  
that is ours, he tears off a skirt (of his garment) or  
a flake of wool and puts that down (for the Fathers)  
if he is in the first half of his life

9 He tears out some hairs of his body if in the  
second half

10 Then he washes the vessel (in which the food  
was of which he had offered the lumps) and sprin-  
kles (the water with which he has washed it) from  
right to left round (the lumps) with (the Mantra)  
'These honey sweet waters bringing refreshment to  
children and grandchildren, giving sweet drink and  
ambrosia to the Fathers the divine waters refresh  
both (the living and the dead) these rivers abound-  
ing in water covered with reeds, with beautiful  
bathing places may they flow up to you in yon  
world ! Then he turns the vessel over, crosses his  
hands so that the left hand becomes right and the  
right hand becomes left and worships (the Fathers)  
with the formulas of adoration, Adoration to you  
O Fathers for the sake of sap (Taitt Samh III  
2 5 5)

11 Then he goes to the brink of some water and  
pours down three handfuls of water (with the follow-  
ing Mantras)

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6 seq A fourth time he gives the same thing silently, comp  
Sûtra 3

8, 9 If his age is under fifty years or over fifty years (Mâtrī-  
datta, comp the commentary on Kâtyâyana Sraut IV 1 17 18)

## PATALA 4, SECTION 13

1 'This is for thee, father, this honey sweet wave, rich in water As great as Agni and the earth are so great is its measure, so great is its might As such a great one I give it. As Agni is imperishable and inexhaustible thus may it be imperishable and inexhaustible sweet drink to my father By that imperishable (wave) that sweet drink live thou together with those N N<sup>1</sup> The *Rikas* are thy might

'This is for thee grandfather, &c As great as Vâyu and the air are As Vâyu is imperishable to my grandfather The *Vagus* are thy might

This is for thee, great-grandfather &c As great as Aditya and the heaven are The *Samans* are thy might

2 Returning (from the place where he has performed the *Pinda* offerings) he puts the substance cleaving (to the *Sthalî*) into the water-pot and pours it out with (the verse), Go away O Fathers friends of Soma, on your hidden, ancient paths After a month return again to our house and eat our offerings rich in offspring in valiant sons

3 Thereby the (*Srâddha*) celebrated in the middle of the rainy season has been declared

4 There (oblations of) flesh are prescribed

5 Of vegetables, if there is no flesh

End of the Fourth Patala

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3 Mâdhyâvarsham. Comp the note on *Sâṅkhâya* III, 13 x

## PRAŚNA II, PĀṬALA 5 SECTION 14

1 We shall explain (the festival of) the Ashṭakâ

2 The eighth day of the dark fortnight that follows after the full moon of Mâgha, is called Ekâshṭaka

3 On the day before that Ashṭakâ under (the Nakshatra) Anûrâdhâs in the afternoon he puts wood on the fire, strews southward pointed and east ward-pointed Darbha grass around it, and turns rice out of four shallow cups over which he has laid one purifier with (the Mantra), I turn out impelled by the god Savitrî this cake prepared from four cups (of rice) which may drive away all suffering from the Fathers in the other world On the impulse of the god Savitrî, with the arms of the two Asvins with Pûshan's hands I turn thee out agreeable to the fathers the grandfathers the great grandfathers

4 With the same purifier he silently strains the Prokshantî water, he silently sprinkles (with that water the rice and the vessels) silently husks (the rice) silently bakes it in four dishes like a Puroḍasa sprinkles (Āgrya) on it takes it from the fire, sprinkles (water) round (the fire) from right to left, and puts a piece of Udumbara wood on (the fire) With the (spoon called) Darvi which is made of Udumbara wood he cuts off in one continual line which is directed towards south-east, (the Avadâna portions)

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14 1 Hiran'yakesin describes only one Ashṭakâ the Ekâshṭaka, while the other texts speak of three or four Ashṭakâs comp the quotations in the note on Sāṅkhâyaṇa III 12, 1

4 The rules of the Srauta ritual regarding the baking of the Puroḍasa are given by Hillebrandt, Neu und Vollmondsopfer p 43

one after the other, spreading under and sprinkling over them (Agya) and sacrifices them one after the other in one continual line which is directed towards south east, with (the Mantras), The mortals the pressing stones have made their noise preparing the annual offering Ekashṭakâ! May we be rich in offspring in valiant sons the lords of wealth Svadhâ! Adoration!

God Agni! The cake which is prepared with ghee and accompanied by (the word) svadha that the Fathers may satiate themselves—(this our) offering carry duly Agni I the son, sacrifice an oblation to my fathers Svadhâ! Adoration!

'Here is a cake Agni prepared from four cups (of rice) with ghee rich in milk in wealth in prosperity May the Fathers gladly accept it all together, may it be well sacrificed and well offered by me Svadhâ! Adoration!

5 Then he makes oblations of (other) food with (the verses) The one who shone forth as the first 'The Ekashṭakâ devoting herself to austerities She who shone forth as the first (Taitt Samhitâ IV 3 11, 3 5)

6 Cutting off (the Avadânas destined for the Svishṭakṛt oblation) together from the cake and from the (other) food and mixing them with clarified butter he makes an oblation thereof with (the formula) To Agni Kavyavahana Svishṭakṛt svadhâ! Adoration!

7 That (cake) with ghee and honey and with the food (mentioned in Sutras 5 6) he touches in the way prescribed for the Srâddha ceremony and puts

down lumps (of it) according to the ritual of the *Pinda* offerings

8 (The remains of) that (cake, &c) he serves to learned Brahmanas

9 He gives them food and presents as at the *Srâddha* ceremony

10 The known (rites) down to the pouring out of the handfuls of water (are performed here) as at the monthly (*Srâddha*)

### PATALA 5, SECTION 15

1 On the following day he sacrifices a cow to the Fathers

2 Having put wood on the fire and strewn south ward-pointed and eastward pointed *Darbha* grass around it, he sacrifices the oblation for the touching of the animal (see below) with (the verse) 'This cow I touch for the Fathers may my assembled fathers gladly accept it (which is offered) with fat and ghee, with the word *svadhâ*, may it satiate my fathers in the other world *Svadhâ*! Adoration! Then he touches (the cow) with one (blade of) sacrificial grass and with an unforked *Vapâsrapani* of *Udumbara* wood with (the formula), I touch thee agreeable to the Fathers

3 He sprinkles (the cow with water) with (the words), 'I sprinkle thee agreeable to the Fathers

4 When it has been sprinkled and fire has been

10 See above chap 12 13

15 2 On the *Vapâsrapani* comp *Kâtyâyana* VI, 5 7, *Ârval Grîhya* I 11, 8 Comp besides, *Taitt. Samh.* VI 3, 6 *Âpa stamba-Srauta sūtra* VII, 8, 3, 12, 5 seq

4 The *Udîtyas* read, as *Mâtrâdatta* states to the south of the fire

carried round it, they kill it to the west of the fire, its head being turned to the west, its feet to the south

5 After it has been killed he silently 'strengthens its sense organs (by touching them) with water, and silently takes out the omentum, the heart, and the kidneys

6 With the Vapâsrapani of Udumbara wood he roasts the omentum, with spits of Udumbara wood the other (parts mentioned in Sûtra 5) separately

7 After he has roasted them, and has sprinkled Āgya over them, and has taken them from the fire he sprinkles water round (the fire) from right to left puts a piece of Udumbara wood on (the fire) and sacrifices with a Darvi spoon of Udumbara wood the omentum spreading under and sprinkling over it (Āgya), with (the verse), 'Carry the omentum Gâtavedas to the Fathers where thou knowest them resting afar May streams of fat flow to them may their wishes with all their desires be fulfilled Svadhâ! Adoration!

8 He sacrifices the omentum entirely The other parts (Sûtra 5) he should offer to the Brâhmanas and should feed them (with those parts of the cow)

9 When the food (for the Brahmanas) is ready, he cuts off (the Avadânas) together from the mess of boiled rice and from the pieces of meat and mixing them with clarified butter he makes oblations

5 On the strengthening of the sense-organs of an immolated victim comp Âpastamba Srauta-sûtra VII 18 6 seq Schwab, Thieropfer 110—On matasne see Indische Studien IX 248 Schwab 127

8 Possibly the reading of the Udîtyas indicated by Matrîdatta vyâkrîtya instead of upâkrîtya, is correct. The translation would be, With the rest, distributing it &c

thereof with the verses Behold the Ekāshṭakā, the giver of food with meat and ghee, (which is offered) with (the word) svadhā By the Brahmanas that food is purified May it be an imperishable (blessing) to me! Svadhā! Adoration!

The Ekāshṭakā, devoting herself to austerities the consort of the year exuberant (with milk) has poured forth milk May you live on that milk, O Fathers, all together May this (food) be well offered and well sacrificed by me! Svadhā! Adoration!

The image of the year (Taitt. Samh V, 7, 2 1)

10 After he has sacrificed, he cuts off (the Avadānas) from the food and from the pieces of meat and mixing them with clarified butter he makes an oblation with (the formula), 'To Agni Kavyavahana Svishṭakṛt svadhā! Adoration!

11 The known (rites) down to the pouring out of the handfuls of water (are performed here) as at the monthly (Śrāddha)

12 The gifts of food and presents, however, are not necessary here

13 On the following day he prepares food for the Fathers with the rest of the meat, and sacrifices with (the two verses) Thou Agni, art quick, (and) 'Pragāpati' (see above, I, 1, 3, 5)

14 (=Sūtra 11)

End of the Fifth Paṭala.

11 See above chap 14 10

12 See chap 14 9

13 This is the so called Anvashṭakya ceremony

## PRASNA II PATALA 6 SECTION 16

1 Now (follows) the Sravanâ ceremony

2 On the day of that full moon which falls under (the Nakshatra) Sravana after the evening Agni hotra he puts wood on the (third of the three Srauta fires called the) Dakshinâgni One who has not set up the (Srauta) fires (does the same with) the sacred domestic fire

3 Then he procures unbroken grains unbroken fried grains coarsely ground grains (leaves and blossoms) of the Kimsuka tree, coilyum and (other) salve and Agya

4 Having 'spread under (Āgya) in the (spoon called) Darvi he cuts off (the Avadânas) of those kinds of food (mentioned in Sutra 3) mixes them with clarified butter, and sacrifices (with the formulas) Adoration to Agni the terrestrial the lord of terrestrial beings! Svâhâ! Adoration to Vâyu the all pervading, the lord of aerial beings! Svahâ! Adoration to Sûrya, the red one the lord of celestial beings! Svâhâ! Adoration to Vishnu the whitish one, the lord of the beings that dwell in the quarters (of the world) Svâhâ!

5 He anoints the Kimsuka (flowers and leaves) with Agya and sacrifices with (the Mantras), Devoured is the gadfly devoured is thirst (?), devoured is the stinging worm 'Devoured is the stinging worm, devoured is thirst devoured is the gadfly

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5 I am not sure about the translation of *vikashâ*. Perhaps it is only a blunder for *vitṛṣhâ* which is the reading of the Āpastambya Mantrapâṭha Comp Winternitz Der Sarpabali, ein alt indischer Schlangencult (Wien, 1888) p 28



Devoured is thirst devoured is the gadfly devoured is the stinging worm

6 He takes a water-pot and a handful of Darbha grass goes forth, his face turned towards the east, spreads the Darbha grass out with its points towards the east, and makes four Bali-offerings on that (grass) with (the formulas) To the terrestrial Serpents I offer this Bali To the aerial &c , to the celestial &c to the Serpents dwelling in the quarters (of the world), &c

7 Having given there collyrium and (other) salve (to the Serpents) he worships them with the Mantras Adoration be to the Serpents (Taitt Samhitā IV, 2 8 3)

8 He should take a water pot and should at that distance in which he wishes the serpents not to approach three times walk round his house turning his right side towards it and should sprinkle water round it with (the formulas) Beat away O white one with thy foot with the fore foot and with the hind foot these seven human females and the three (daughters) of the king's tribe

Within the dominion of the white one the Serpent has killed nobody To the white one the son of Vīdarva adoration!

Adoration to the white one the son of Vīdarva!

9 Then he worships the Serpents towards the different regions one by one with (the corresponding section of) these Mantras, The convergent one thou art called the eastern region (Taitt Samh V 5, 10 1 seq)

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8 Comp Pāraskara II 14 19 In the first Mantra I read rāgabandhaviḥ, comp the note on Pār II, 14 4

10 From that time he daily makes the Bali offerings till the full-moon day of Mārgaśr̥ṣha

11 Here the Kīmsuka offerings (see § 5) are not repeated

12 The sprinkling (of water) round (the house) does not take place (see § 8)

13 The last Bali he offers with (the words)  
Going to acquit myself going to acquit myself

End of the Sixth Patala

## PRASNA II PATALA 7, SECTION 17

1 We shall explain the Agrahāyaṇī ceremony

2 On the full moon day of Mārgaśr̥ṣha he puts wood on the fire strews (Darbha grass) on the entire surface round the fire, cooks a mess of sacrificial food with milk sprinkles it (with Āgnya) takes it from the fire performs the rites down to the Vyāhṛti oblations, and sacrifices (four oblations) with (the following Mantras)

This offering the creeping of Idā, rich in ghee moving and not moving accept gladly O Gātavedas

13 Some authorities understand as Matr̥datta states, that he should offer the Bali only with the words as they stand in the Sutra others prescribe the formula (comp § 6) 'To the terrestrial (aerial &c) Serpents I offer this Bali going to acquit myself going to acquit myself

17 1 Comp on the Agrahāyaṇī ceremony Sāṅkhāyana IV 17 Pārashara III 2 &c Winternitz Sarpabali 32 seq

2 The first Mantra is very corrupt comp Atharva veda III 10 6 Regarding the legend of Idā who was procreated out of Manus Pāka sacrifice and came forth as if dripping and clarified butter gathered on her step, comp Satapatha Brahmana I 8 1 7 (VI M India, what can it teach us? p 136)

What domestic animals there are of all shapes all seven kinds of them may they gladly dwell here and may they prosper Svahâ !

The night which men welcome like a cow that comes to them (the night) which is the consort of the year may that (night) be auspicious to us Svâhâ !

Bringing bliss to the cattle, to the wife bringing bliss by night and by day may this (night) which is the consort of the year be auspicious to us Svâhâ !

‘ The full moon night bringing abundance visiting one after another dividing the months and fort nights may this (night) the full one, protect us Svâhâ !

3 He sacrifices the oblation to Agni Svishṭakṛt with (the verse) Agni, make this (sacrifice) full that it may be well offered Be victorious, O god, in all battles Shine far and wide, showing us a wide path Bestow on us long life full of splendour and free from decay Svaha !

4 Then he washes his hands and touches the earth with (the formulas) In power I establish myself, in royalty Among the horses I establish myself, among the cows In the limbs I establish myself in the self In the Prâṇas I establish myself, in prosperity In Heaven and Earth I establish myself, in sacrifice

‘ May the three times eleven gods, the thirty three, the gracious ones whose Purohita is Bṛhaspati, on the impulse of the god Savitṛ—may the gods with (all) the gods give me bliss !

5 The master of the house sits down at their southerly end,

- 6 The other persons to the north,  
 7 According to their seniority  
 8 They who know the Māntras among them  
 murmur the Mantras (which will be stated)  
 9 With (the verse) Be soft to us, O earth free  
 from thorns grant us rest afford us wide shelter  
 (Taitt Ar X 1 10) and with the two (verses) 'Verily  
 of the mountains (Taitt Samh II 2, 12 2 3) they  
 lie down on their right sides  
 10 With (the verse) 'Up! with life (Taitt  
 Samh I, 2, 8, 1) they arise  
 11 When they have arisen, they murmur 'We  
 have arisen, we have become immortal  
 12 In that way they (lie down and) arise that  
 night three times  
 13 Having served food to the Brāhmaṇas and  
 having caused them to say An auspicious day!  
 Ha! Good luck! they rest that night

### End of the Seventh Patala

## PRASNA II PATALA 8, SECTION 18

- 1 Now we shall explain the opening and the con-  
 clusion (of the annual course of study)  
 2 During the fortnight that precedes the Śravanā

13 Here end the *Gṛhya* ceremonies says Mātridatta Dr  
 Kirste (Preface, p viii) accordingly believes that the three last  
 chapters may be later additions It may be observed in connec-  
 tion with this that in the *Āpastambīya Gṛhya*, which throughout  
 is so closely related to our text the ceremonies of the *Upākaraṇa*  
 and *Utsargana* of which these three chapters treat are not  
 described

18 2 *Śravanapaksha* means, according to Mātridatta, *śrāva*

full moon when the herbs have appeared, under (the Nakshatra) Hasta or on the full moon day (itself), the opening ceremony of the (annual course of) study (is performed)

3 Having put wood on the fire and performed the rites down to the Vyâhr̥iti oblations he sacrifices (with his pupils) to the *R̥ishis* of the *Kāndas* To Pragapatī the *R̥ishi* of a *Kānda*, svâhâ! To Soma the *R̥ishi* of a *Kānda* svahâ! To Agnī the *R̥ishi* of a *Kānda* svâhâ! To the Visve devās the *R̥ishis* of a *Kānda*, svahâ! To Svayambhū the *R̥ishi* of a *Kānda*, svâhâ! —these are the *R̥ishis* of the *Kāndas* Or (he sacrifices) to the names of the *Kāndas* to the Savitr̥ to the R̥ig-veda the Yagur veda the Sâma veda the Atharva veda and to Sadasaspatī

4 Having (thus) sacrificed they repeat the first three Anuvakas

5 Or the beginnings of all *Kandas*

6 He enters upon (sacrificing) the *Gaya*, &c (oblations see above, I 1, 3 8)

7 After all rites down to the Svish̥tak̥r̥it oblation have been performed they stop studying three days or one day then they should go on studying so as to commence where they have broken off so say the teachers

8 During the fortnight that precedes the Taish̥ti full moon under (the Nakshatra) Rohinī or on the full moon day (itself) the Utsarga (or conclusion of the term of study) is celebrated

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napūrvapaksha and indeed the moon stands in conjunction with the Nakshatra Hasta only on one day of the first not of the second fortnight of the month *Śrāvana* (comp the note on *Asvalayana Gr̥ihya* III 5 2 3) Comp *taish̥tipakshasya rohinyam* below, § 8

8 As to *taish̥tipaksha* comp the note on *Sūtra* 2

9 (The teacher) with his pupils goes in an east or northerly direction and where they find a pleasant water with a pleasant bathing-place they dive into it and perform three suppressions of the breath with the Agharmarshana hymn (Rig veda X 190 = Taitt Ar X 1, 13 14) Holding purifiers (i e Darbha blades) in their hands they bathe with the three (verses) Ye waters ye are wholesome (Taitt Samh IV, 1 5 1) with the four (verses) The gold coloured pure, purifying waters (T S V 6, 1 1 seq) and with the Anuvâka, (Soma) which clears itself the heavenly being (Taitt Br I 4 8) giving the Darbha blades to each other and feigning to try to seize (??) each other

10 Then they arrange on a pure spot that is inclined towards the east, seats of eastward pointed Darbha grass so that they end in the north—

### PATALA 8 SECTION 19

1 For Brahman, Pragâpati Brîhaspati, Agni, Vâyû, the Sun, the Moon the Stars, king Indra king Yama king Varuṇa king Soma king Vaisravana for the Vasus the Rudras the Adityas the Visve devâs the Sâdhyas, the Rîbhus the Bhṛigus the Maruts the Atharvans the Angiras for these divine beings

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9 On the last words of this Sutra, Mâtṛidatta says ditsanta iveti dâtum iêkṣanta ivânyonyam prati athavâ aditsanta iveti pâṭhaḥ âditsanto mushanta ivânyonyam —Professor Kielhorn's text MS has âtsamta ivanyonyam Professor Bühler's text MS ditsamta ivanyonyam

19 1 According to Mâtṛidatta, they prepare a seat for Brahman with the words For Brahman I prepare (a seat) and so on Comp chap 20 3

2 *Viśvâmitra Gamadagni, Bharadvâga and Gautama, Atri Vasishtha Kasyapa* these are the seven *Rishis*

3 Wearing their sacrificial cords below (round their body) they arrange towards the north at a place that is inclined towards the north seats of northward pointed *Darbha* grass so that they end in the east for *Viśvâmitra, Gamadagni Bharadvâga Gautama Atri Vasishtha, Kasyapa*

4 Between *Vasishtha* and *Kasyapa* they arrange (a seat) for *Arundhatî* (the wife of *Vasishtha*)

5 Towards the south in a place inclined towards the east for *Agastya*

6 Then for the (following) teachers ending with those who teach (only) one Veda (?) viz. for *Kṛishna Dvaipâyana, Gâtûkarnya Taruksha, Trinabindî Varmin Valuthin Vâgin Vâgasravas, Satyasravas, Susravas Sutasravas Somasushmâyana Satvavat Bṛihaduktha Vâmadev(y)a Vâgiratna Haryag ayana Udamaya Gautama Rinaṅgaya Ritaṅgaya, Kṛitaṅgaya, Dhanaṅgaya, Babhru, Tryaruna, Trivarsha, Tridhâtu Sîbînta Parâsara Vishnu Rudra Skanda Kâsisvara Gvara, Dharma, Artha Kâma Krodha Vasishtha Indra Tvashtri, Kartri, Dhatri Dhâtri Mrityu Savitri Savitri*, and for each Veda for the *Rig-veda* the *Yagur veda* the *Sama veda* the *Atharva-veda* the *Itihâsa* and *Purâna*

7 Towards the south, with their sacrificial cords suspended over their right shoulders in a place inclined towards the south they arrange seats of southward-pointed *Darbha* grass so that they end in the west—

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2 This is a frequently quoted versus memorialis

PATALA 8, SECTION 20

1 For Vaisampāyana Pālingu, Tittira [sic], Ukha, Atreya, the author of the Pada text Kaundīnya the author of the commentary for the authors of the Sūtras, for Satyāshādhā (Hiranyakesin), for the handers down of the text for the teachers, the Rishis, the hermits dwelling in the woods the chaste ones, for those who have only one wife

2 They prepare (seats) each for his own fathers and maternal ancestors

3 With (the words), 'For N N I prepare (a seat) for N N I prepare (a seat) (he prepares) a seat

4 With (the words), I satiate N N , I satiate N N ' (he makes offerings of) water

5 With (the words) 'Adoration to N N ' Adoration to N N ' (he offers) perfumes, flowers, incense, and lamps

6 With (the words) 'To N N svahā' To N N svahā' (he offers) food

7 With (the words), I satiate N N , I satiate N N (he offers) water with fruits in it.

8 Having worshipped them with (the words) Adoration to N N ' Adoration to N N ' —

9 Having put wood on the fire to the west of the surface (on which he had performed the Tarpana)

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20 1 The Kāṇḍānukrama of the Ātreya-sakhā which has been printed by Professor Weber in his edition of the Taittirīya Samhitā, vol II p 356, shows that the dative Pālingave ought to be corrected to Pāngaye. The vṛttikāra is there called not Kaundīnya but Kundaṇa.

9 There is only one difference between the text of this Sūtra



and having performed the rites down to the Vyâhṛti oblations (&c, as above chap 18 3-7)

10 With the two (verses) From joint to joint 'Thou who with a hundred (Taitt Samh IV 2 9 2) they plant Dûrvâ grass at the shore of the water

11 They stir up waves in the water and run a race in an easterly or northerly direction until they lose their breath

12 When they have returned (from that race ? or when they have returned from the whole ceremony to the village ?) they offer cakes coarsely ground grain and boiled rice to the Brâhmanas

13 The same (rites are repeated) when they have finished the study of the whole Veda with the exception of the planting of Durvâ grass of (stirring up) the water and of the race

14 Thus they satiate daily (after the Brahma yagña) the gods the Rishis and the Fathers with water they satiate them with water

End of the Hiranyakesi sutra

and that of chap 18 3-7 instead of hutvâ trîṇ âdito-nuvakân adhîyate (18 4) we read here, hutvâ prathamênânuvâkenâdhîyate which I believe must be translated, Having sacrificed with the first Anuvâka they recite (that Anuvâka) Mâtrîdatta says hutva prathamottamânuvâkam adhîyate

13 See Sutras 10 and 11

GR/HYA-SÛTRA OF  
ÂPASTAMBA



## INTRODUCTORY NOTE

TO THE

## GRĪHYA-SŪTRA OF ÂPASTAMBA

THE short treatise of Âpastamba on the *Grīhya* ritual forms one Prasna of the great corpus of the Âpastambīya Kalpa sūtra (see Sacred Books vol II, p XII) and stands, among the *Grīhya* texts in closest connection with the *Hiranyakesi Grīhya sūtra*. The chief difference between these two Sūtras both belonging to the Taittirīya School of the Black Yagur veda consists herein that Âpastamba, just as has been stated above<sup>1</sup> with regard to Gobhila gives only the rules for the performance of the *Grīhya* rites without the Mantras, which are contained in a special collection, the *Mantrapâtā* standing by the side of the Sūtras. *Hiranyakesin* on the other hand follows the more usual practice as adopted by *Sāṅkhya*yaṇa *Āsvalāyaṇa* *Pāraskara* of interweaving the description of the ceremonies with the text of the corresponding Mantras. As to the relation in which the Âpastambīya sūtras stand to the *Mantrapâtā*, there is so far as I can see no reason why we should not extend the theory which we have tried to establish with regard to Gobhila, to the evidently parallel case of Âpastamba. The Sūtras presuppose the existence of the *Mantrapâtā* just as the latter text seems to presuppose the Sūtras.—The questions regarding the historical relation of Âpastamba to *Hiranyakesin* have been treated of by Professor Buhler in his Introduction to Âpastamba's *Dharma sūtra*, S B E, vol II pp xxiii seq.

I have here to thank Dr Winternitz to whom we are indebted for an excellent edition of the *Apastambīya Grīhya sūtra*, for having placed at my disposal, before publi-

cation the proof sheets of his edition and for lending me his copy of the *Mantrapāṭha* as well as of the commentary of Haradatta. The kindness of the same scholar has enabled me to make use of Professor Eggeling's copy of the first part of Sudarsanārya's commentary and of his own copy of the second part of the same work.

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# GR/HYA-SÛTRA OF ÂPASTAMBA

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## PATALA 1, SECTION 1

1 Now (follow) the ceremonies (the knowledge of) which is derived from practice (and not from the Sruti)

2 They should be performed during the northern course of the sun on days of the first fortnight (of the month), on auspicious days

3 With the sacrificial cord suspended over (the sacrificer's) left shoulder

4 (The rites should be performed) from left to right.

5 The beginning should be made on the east side or on the north side

6 And also the end

7 Ceremonies belonging to the Fathers (are performed) in the second fortnight (of the month)

8 With the sacrificial cord suspended over the right shoulder

9 From right to left

10 Ending in the south

11 Ceremonies occasioned by special occurrences (are performed) according as their occasions demand

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1 I-II The Paribhâshâs for the Pâkayagñas

7-10 Comp 7 with 2, 8 with 3 9 with 4 10 with 6

12 Having set the fire in a blaze, he strews eastward pointed Darbha grass around it

13 Or eastward pointed and northward pointed (grass)

14 Southward pointed at sacrifices to the Fathers

15 Or southward pointed and eastward pointed

16 To the north of the fire he strews Darbha grass and (on that) he places the vessels (required for sacrifice) upside down two by two if referring to ceremonies directed to the gods

17 All at once, if to men

18 One by one, if to the Fathers

19 The preparation of the (blades used as) 'purifiers the measure of their length the preparation of the Prokshazī water and the sprinkling of the vessels are the same here as at the sacrifices of the new and full moon (but are performed) in silence

20 To the west of the fire he pours water into a vessel over which he has laid (two grass blades called) purifiers purifies (the water) three times with two northward-pointed purifiers holds it on a level with his nose and mouth places it to the north of the fire on Darbha grass and covers it with Darbha grass

21 On the south side he causes a Brahmana to sit down on Darbha grass

22 He melts the Agya, pours it, to the west of the fire, into the Āgya pot over which he has laid two purifiers draws coals (out of the sacrificial fire) towards the north, puts (the Agya) on them, throws

12 seq Description of the regular form of a Pākayagñā.

19 Comp Śrauta sūtra I 11 6 seqq

20 This is the Pramitā water

21 The Brahman.

ight on it by means of a burning (grass blade) throws two Darbha points into it, moves a fire brand round it three times takes it from the fire towards the north sweeps the coals back (into the fire) purifies (the Âgya) three times with two north ward pointed purifiers moving them backward and forward and throws the purifiers into the fire

### PATALA 1, SECTION 2

1 He warms at the fire the implement with which he sacrifices, wipes it off with Darbha blades warms it again sprinkles it (with water) puts it down touches the Darbha blades with water and throws them into the fire

2 As paridhis (or pieces of wood laid round the fire) yoke pins are used at the marriage the Upanayana the Samâvartana the parting of the (wife's) hair, the tonsure of the child's hair the cutting of the beard and at expiatory ceremonies

3 He sprinkles water round the fire on the south side from west to east with (the words) 'Aditi give thy consent! on the west side from south to north with 'Anumatî, give thy consent! on the north side from west to east with Sarasvatî [sic] give thy consent! all around with 'God Savitrî give thy impulse!

4. At ceremonies belonging to the Fathers (water is sprinkled) only all round (the fire) silently

5 Having put a piece of wood on the fire, he

2 2 On the paridhi woods, comp chiefly Hillebrandt Neu und Vollmondsopfer 66 seq

5 The Srauta rules on the two Âghâras are given Srauta sūtr II 12 7 14 1



offers the two Aghâra oblations as at the sacrifices of the new and full moon silently

6 Then he offers the two Âgyabhâga oblations over the easterly part of the northerly part (of the fire) with (the words) To Agni Svâhâ<sup>1</sup> over the easterly part of the southerly part (another oblation) exactly like the preceding one, with (the words) To Soma Svâhâ<sup>1</sup>

7 Having offered the chief oblations (belonging to each sacrifice) according to prescription he adds the following oblations, viz the Gaya Abhyâtâna Râshtrabhṛt oblations the oblation to Pragâpati the Vyâhṛtis one by one, the oblation to (Agni) Svishṭakṛt with (the following formula) What I have done too much in this ceremony or what I have done here too little all that may Agni Svishṭakṛt, he who knows make well sacrificed and well offered Svâhâ<sup>1</sup>

8 The sprinkling (of water) round (the fire is repeated) as above the Mantras are altered so as to say Thou hast given thy consent<sup>2</sup> 'Thou hast given thy impulse

9 The designation Pākayagña is used of ceremonies connected with worldly life

10 There the ritual based on the Brâhmaṇa (holds good),

6 Comp Śrauta sūtra II 18 5 Hillebrandt, loc cit p 106 note 3

7 On the Gaya Abhyâtâna, Râshtrabhṛt formulas, comp Parashara I 5, 7 seq, Hiranyakesin I 1 3 7 seq Taitt Sam huta III 4 4-7 —The last formula occurs also in Ârvalâyana I 10, 23 Hiranyakesin I 1 3 6 &c

8 Comp above Sūtra 3

10 According to Haradatta, this Sūtra would imply that where soever the ritual described in the preceding Sūtras holds good

11 (To which the words allude) 'He sacrifices twice, he wipes off (his hand) twice he partakes twice (of the sacrificial food) having gone away he sips (out of the Sruṣ) and licks off (the Sruṣ)

12 All seasons are fit for marriage with the exception of the two months of the śisira season and of the last summer month

13 All Nakshatras which are stated to be pure (are fit for marriage)

14 And all auspicious performances

15 And one should learn from women what ceremonies (are required by custom)

16 Under the Invakas (Nakshatra), (the wooers who go to the girl's father) are sent out such wooers are welcome

### PĀṬALA 1 SECTION 3

1 Under the Maghās (Nakshatra) cows are provided

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another ritual based on the *Brahmana* and more especially on the treatment of the Agnihotra in the *Brāhmana* may be used in its stead

11 Comp Taitt *Brahmana* II 1 4, 5 Satapatha *Brāhmana* II 3 1 18 21 —At the Agnihotra the sacrificer having wiped off the Sruṣ with his hand wipes off the hand on the Barhis or on the earth (Āpast Sraut VI, 10 11 11 4 Kātyāyana IV 14 20) As to the following acts alluded to in this Sūtra comp Āpastamba VI 11 4 5 12 2

16 On the Nakshatra Invakā comp Section 3 Sūtra 4 This Sūtra forms a Sloka hemistich on which Haradatta observes 'This verse has not been made by the Sūtrakāra

3 1 2 Comp Rig veda X 85 13 Atharva veda XIV 1 13 Kausika sūtra 70 Ramāyana I 71 24 7 13 Weber De vedischen Nachrichten von den Nakatra II 364 seq These parallel passages most decidedly show that in Sūtra 2 we ought to read *vyuhyate* not *vyūhyate*

2 Under the Phalgunī (Nakshatra) marriage is celebrated

3 A daughter whom he wishes to be dear (to her husband) a father should give in marriage under the Nishāya (Nakshatra) thus she becomes dear (to her husband) she does not return (to her father's) house this is an observance based on a Brāhmaṇa

4 The word Invakās means Mṛigasiras, the word Nishāyā means Svātī

5 At the wedding one cow

6 In the house one cow

7 With the (first cow) he should prepare an Argha reception for the bridegroom as for a guest

8 With the other (the bridegroom [?] should do so) for a person whom he reveres

9 These are the occasions for killing a cow (the arrival of) a guest (the Ashvakā sacrifice offered to) the Fathers and marriage

10 Let (the wooer) avoid in his wooing a girl that sleeps or cries or has left home

11 And let him avoid one who has been given (to another) and who is guarded (by her relations) and one who looks wicked (?) or who is a most

3 Comp Taittirīya Brāhmaṇa I 5 2 3

4 Comp Sūtra 3 and above Section 2 Sūtra 16

5-8 Comp Sākhāyana-Gr̥hya I 12 10 It is clear that with the first cow the bride's father has to receive the bridegroom. The 'house' mentioned in Sūtra 6 seems to be the house of the newly married couple. In the expression 'whom he reveres' 'he' according to the commentaries is the bridegroom

10 This Sūtra forms a half sloka.

11 Most expressions in this Sūtra are quite doubtful and their translation rests on the explanations of the commentators (see pp 44 45 of Dr Winternitz's edition) which are evidently for the most part only guesses

excellent one (?) or (who is like the fabulous deer) sarabha (?) a hunch back, a girl of monstrous appearance, a bald headed girl, a girl whose skin is like a frog's (?) a girl who has gone over to another family (?), a girl given to sensual pleasures (?) or a herdess, or one who has too many friends, or who has a fine younger sister, or one whose age is too near to that of the bridegroom (?)

12 Girls who have the name of a Nakshatra, or of a river, or of a tree, are objectionable

13 And all girls in whose names the last letter but one is r or l, one should avoid in wooing

14 If possible, he should place (the following) objects hidden before the girl and should say to her Touch (one of these things)

15 (The objects are) different kinds of seeds mixed together loose earth from (the kind of sacrificial altar called) vedi an earth clod from a field, cow dung, and an earth clod from a cemetery

16 If she touches one of the former (objects this portends) prosperity as characterized (by the nature of what she has touched)

17 The last is regarded as objectionable

18 Let him marry a girl of good family and character with auspicious characteristics, and of good health

19 Good family, a good character auspicious characteristics, learning and good health these are the accomplishments of a bridegroom

20 A wife who is pleasing to his mind and his

12, 13 These Sûtras would require only slight alterations to make a sloka

16 The seeds mean offspring, and so on

eyes will bring happiness to him let him pay no attention to the other things such is the opinion of some

#### PATALA 2, SECTION 4

1 Let him send out as his wooers friends who have assembled, who are versed in the Mantras

2 He should recite over them the first two verses (Mantrap I 1 1 2)

3 When he himself has seen (the bride) let him murmur the third (verse M I, 1, 3)

4 With the fourth (M I 1, 4) let him behold her

5 Let him seize with his thumb and fourth finger a Darbha blade and let him wipe (therewith) the interstice between her eye-brows with the next Yagus (M I 1, 5) and let him throw it away towards the west

6 If an omen occurs (such as the bride's or her relations weeping), let him murmur the next (verse M I 1 6)

7 With the next (verse, M I, 1 7) let him send an even number of persons who have assembled there, and who are versed in the Mantras to fetch water

8 With the next Yagus (M I 1 8) he places a round piece of Darbha net work on her head on that, with the next (verse, M I, 1, 9) he places a right yoke hole, on this hole he lays with the next (verse M I 1, 10) a piece of gold, and washes her with the next five verses (M I, 2, 1-5) (so that the

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4 8 As to the last sentence of this Sūtra comp the statements collected by Hillebrandt Neu und Vollmondsopfer p 59

water runs over that gold and through the yoke hole) with the next (verse M I, 2, 6) he causes her to dress in a fresh garment and with the next (M I 2 7) he girds her with a rope

9 Then he takes hold of her with the next (verse M I 2 8) by her right hand, leads her to the fire spreads a mat, west of the fire so that the points of the blades in it are directed towards the north, and on this mat they both sit down the bride groom to the north

10 After the ceremonies have been performed from the putting of wood on the fire down to the Âgyabhaga oblations he recites over her the first two (verses of the third Anuvâka)

11 Then he should take with his right hand palm down, her right hand which she holds palm up

12 If he wishes that only daughters may be born to him, he should seize only the fingers (without the thumb)

13 If he wishes that only sons may be born to him the thumb

14 He takes (her hand) so as just to touch her thumb and the little hairs (on her hand),

15 With the four verses 'I take thy hand (Mantrap I, 3 3-6)

16 He then makes her step forward with her right foot, to the north of the fire, in an easterly or northerly direction, with (the formula) 'One step for sap (M I 3 7)

17 At her seventh step he murmurs, 'Be a friend (M I, 3, 14)

## PĀṬALA 2, SECTION 5

1 Having before the sacrifice gone round the fire, so that their right sides are turned towards it

2 They sit down in their former position and while she takes hold of him, he offers the oblations (indicated by the) next (Mantras), with (the Mantras)

To Soma the acquirer of a wife Svahâ<sup>1</sup> (M I 4 1-16) one oblation with each Mantra

3 He then causes her, to the north of the fire to tread with her right foot on a stone with (the verse), Tread (M I 5 1)

4 Having spread under<sup>2</sup> Āgya into her joined hands he pours roasted grain twice (into them) and sprinkles Āgya over it.

5 Some say that an uterine relation of hers pours the grain (into her hands)

6 He (?) sacrifices (that grain) with (the verse) This wife (M I 5 2)

7 Having gone round the fire, with the right side turned towards it, with the next three (verses M I, 5, 3-5) he makes her tread on the stone as above (M I 5, 6)

8 And the oblation (is performed) with the next (verse, M I, 5 7)

9 (Then follow) again the circumambulation (M I, 5, 8-10) the injunction to tread on the stone

5 2 See 4 9

3 See below IV 10 9

6 The action of sacrificing belongs to the bridegroom the hands of the wife represent the sacrificial vessel Haradatta — 'It is the bridegroom who sacrifices the grain with the verse This wife Sudarsanârya

7 See above Sūtra 3

(I 5 11) and the oblation with the next (verse I 5, 12)

10 (Then) the circumambulation again (I 5 13-15)

11 He enters upon the performance of the *Gaya* and following oblations

12 Having performed (the rites) down to the sprinkling (of water) round (the fire) and having untied the rope with the next two verses (I 5 16 17) he should then make her depart (from her father's house in a vehicle) or should have her taken away

13 Having put that fire (with which the marriage rites have been performed, into a vessel) they carry it behind (the newly married couple)

14 It should be kept constantly

15 If it goes out (a new fire) should be kindled by attrition,

16 Or it should be fetched from the house of a *Srotriya*

17 Besides if (the fire) goes out one of them, either the wife or the husband should fast.

18 Or he may sacrifice with the next (verse, M I 5 18), and not fast

19 The next (verse M I, 6, 1) is for putting the chariot (on which the young couple is to depart), in position

20 With the next two (verses M I, 6 2 3) he puts the two animals to the chariot

21 First the right one.

22 When she mounts (the chariot), he recites over her the next (verses, M I, 6 4-7)

11 12 See Section 2 Sūtras 7 8 Section 4 Sūtra 8

12 seq Comp *Hiraṇyakeśin* I, 7 22 1 seq



23 With the next (verse M I 6 8) he spreads out two threads in the wheel tracks (in which the chariot is to go), a dark blue one in the right (track), a red one in the left

24 With the next (verses M I 6 9-11) he walks on these (threads)

25 And when they pass by bathing-places posts or cross roads let him murmur the next (verse, M I, 6 12)

### PATALA 2 SECTION 6

1 The next (verse, M I, 6 13), he recites over a boat (with which they are going to cross a river)

2 And let the wife when she is crossing, not see the crew

3 When they have crossed let him murmur the next (verse, M I 6, 14)

4 If they have to pass over a cemetery or if any article (which they carry with them), or their chariot is damaged, the ceremonies from the putting of wood on the fire down to the Agyabhâga oblations are performed, and while she takes hold of him he offers the oblations (indicated by the) next (Mantras M I, 7, 1-7) then he enters upon the performance of the Gaya and following oblations, and performs (the rites) down to the sprinkling (of water) round (the fire)

5 If they pass by trees with milky sap or by other trees that serve as marks by rivers or by deserts, he should murmur the next two (verses M I 7, 8 9), according to the characteristics in them (which refer to these different cases)

6 With the next (verse) he shows her the house (M I 7, 10)

7 With the next two (verses M I, 7, 11 12) he unyokes the two animals, the right one first

8 Having with the next (verse, M I, 8 1) spread out in the centre of the house, a red bull's skin with the neck to the east with the hair up, he causes her to recite the next (verse, M I, 8 2) while he makes her enter the house (which she does) with her right foot

9 And she does not stand on the threshold.

10 In the north-east part of the house the ceremonies from the putting of wood on the fire down to the Agyabhāga oblations are performed and while she takes hold of him he offers the oblations (indicated by the) next (Mantras, M I 8, 3-15) then he enters upon the performance of the Gaya and following oblations and performs (the rites) down to the sprinkling (of water) round (the fire) Then they sit down with the next (verse M I, 9 1) on the skin, the bridegroom to the north

11 He then places with the next (verse, M I 9 2), the son of a wife who has only sons and whose children are alive, in her lap gives fruits to the (child) with the next Yagus (M I, 9, 3) and murmurs the next two (verses M I, 9 4-5) Then he (and his wife) observe silence until the stars appear

12 When the stars have appeared, he goes out (of the house with her) in an easterly or northerly direction, and shows her the polar star and (the star) Arundhatī with the next two verses (M I, 9 6-7), according to the characteristics (contained in those verses)

## PĀṬALA 3, SECTION 7

1 He then makes her offer the sacrifice of a Sthâlpâka sacred to Agni

2 The wife husks (the rice grains out of which this Sthâlpâka is prepared)

3 After he has cooked (the Sthâlpâka) and has sprinkled (Āgya) over it and has taken it from the fire towards the east or the north and has sprinkled (Āgya) over it while it stands (there near the fire) (the ceremonies) from the putting of wood on the fire down to the Āgyabhâga oblations (are performed) and while she takes hold of him, he sacrifices of that Sthâlpâka

4 The spreading under and the sprinkling over (of Āgya are done) once, two Avadânas (or cut-off portions are taken)

5 Agni is the deity (of the first oblation), the offering is made with the word Svâhâ

6 Or he may sacrifice after having picked out, once a portion (of the sacrificial food with the Darvi spoon)

7 Agni Svishṭakṛt is the second (deity)

8 (At the Svishṭakṛt oblation) the 'spreading under and taking an Avadâna are done once, the sprinkling over (of Āgya) twice.

9 The Avadâna for the first deity (is taken) out of the middle (of the Sthâlpâka)

10 It is offered over the centre (of the fire)

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7 1 seq Hiranyakern I 7 23, 2 seq

6 As to the technical meaning of upahatya or upaghâtam comp the note on Gobhila I, 8, 2, Gṛihya samgraha I, III

11 (The Avadana) for the second (deity is taken) from the northern part (of the Sthâlipâka)

12 It is offered over the easterly part of the northerly part (of the fire)

13 Having silently anointed (a part of) the Barhis (by dipping it) into the remains both (of the Sthâlipâka and the Âgya) in the way prescribed (in the Srauta ritual) for the (part of the Barhis called) Prastara, he throws (that part of the Barhis) into the fire

14 (The rule regarding) the second sprinkling (of water round the fire) is valid (here)

15 He gives (the remains of) that (sacrificial food) with butter to a Brahmana to eat—

16 Whom he reveres To that (Brâhmana) he makes the present of a bull

17 In the same way, with the exception of the sacrificial gift they should sacrifice a Sthâlipâka from then onwards, on the days of the new and full moon, after having fasted

18 Some say that a vessel full (of grain) is the sacrificial gift

19 From then onwards he should offer morning and evening with his hand these two oblations (to Agni and to Agni Svishṭakṛt) of (rice) grains or of barley

13 Comp Srauta sūtra III 5 9 seqq.—On the prastara see Hillebrandt Neu und Vollmondsopfer 64 142 146

14 See above I 2 8 The upahomas prescribed above I 2, 7 are not performed here but the second pansheṣana is

16 I have altered in my translation the division of the two sentences Comp Hiranyakesin I, 7 23 5-6, and the note there

19 The two regular daily oblations corresponding to the Agni hotra of the Srauta-ritual

20 The deities are the same as at the Sthālīpāka (just described)

21 Some say that the first oblation in the morning is sacred to Sūrya

22 Before and after (those oblations) the sprinkling (of water) round (the fire is performed) as stated above

23 By the sacrifice of the new and full moon the other ceremonies have been explained (the knowledge of) which is derived from practice

24 The deities (of those rites) are as stated (with regard to each particular case), having their place between Agni (Sūtra 5) and Svishṭakṛt (Sūtra 7)

25 The sacrifice (of a cow) on the arrival of a guest (should be performed as stated below) without alterations

26 (The deities) of the Vaisvadeva ceremony are the Visve devas

27 Of ceremonies performed on full moon days the full moon day on which they are performed

### PATALA 3 SECTION 8

1 At the opening and concluding ceremonies of the Vedic study, the Ṛishi who is indicated (as the

22 See I 2 3 8

23 See I 1 1

25 See below V 13 16

26 See Āpastamba Dharma-sūtra II 2 3 1 (S B E vol II p 103)

27 For instance, the Śravanī purnamāṣī is the deity of the ceremony described below, VII 18 5 seq

8 1 Haradatta observes that at the kândopākaraṇa and kânda-samāpana the Ṛishi of that kânda, at the general adhyâyopākaraṇa and samāpana all kândarshis should be worshipped

*Rzshi* of the *Kânda* which they study is the deity to whom the ceremony belongs),

2 And in the second place *Sadasaspati* (cf *Mantrap* I 9 8)

3 They reject a sacrifice performed by a wife or by one who has not received the *Upanayana* initiation and a sacrifice of salt or pungent food, or of such food as has an admixture of a despised sort of food

4 Sacrifices connected with special wishes and *Bali* sacrifices (should be performed) as stated (even against the clauses of the last *Sûtra*)

5 Whenever the fire flames up of itself, he should put two pieces of wood on it with the next two (verses, *M* I, 9 9-10)

6 Or with (the two formulas) 'May fortune reach me! May fortune come to me!'

7 Let him notice the day on which he brings his wife home

8 (From that day) through three nights they should both sleep on the ground, they should be chaste and should avoid salt and pungent food

9 Between their sleeping places a staff is interposed which is anointed with perfumes and wrapped round with a garment or a thread

10 In the last part of the fourth night he takes up the (staff) with the next two (verses, *M* I, 10 1-2) washes it and put it away, then (the ceremonies) from the putting of wood on the fire down to the *Agyabhâga* oblations (are performed), and while she takes hold of him he sacrifices the oblations (indicated by the) next (*Mantras*, *M* I, 10 3-9), then he enters upon the performance of the *Gaya* and following oblations, and performs (the

rites) down to the sprinkling (of water) round (the fire) Then he makes her sit down to the west of the fire, facing the east, and pours some Âgya of the remains (of those oblations) on her head with the (three) Vyahr̥tis and the word Om as the fourth (M I, 10 10-13) Then they look at each other with the next two verses (M I, 11, 1-2) according to the characteristics (contained in those verses), with the next verse (M I, 11, 3) he besmears the region of their hearts with remains of Âgya, then he should murmur the next three verses (I, 11 4-6), and should murmur the rest (of the Anuvâka I 11 7-11) when cohabiting with her

11 Or another person should recite (the rest of the Anuvâka) over her (before they cohabit)

12 During her (first) monthly illness he instructs her about the things forbidden (to menstruous women), contained in the Brâhmaṇa in the section 'A menstruous woman with whom, &c

13 After the appearance of her monthly illness, he should when going to cohabit with her after her illness, recite over her after she has bathed, the next verses (M I 12, 1-13, 4)

### PĀṬALA 3, SECTION 9

1 Each following night with an even number, from the fourth (after the beginning of her monthly illness) till the sixteenth, brings more excellent offspring to them, if chosen for the (first) cohabiting after her illness, thus it is said

2 If he sneezes or coughs while going about on

business, he should touch water and should murmur the two following (verses M I, 13, 5 6) according to the characteristics (which they contain)

3 In the same way with the next (Mantras—M I, 13, 7-10—he should address the following objects) according to the characteristics (which those Mantras contain) a conspicuous tree, a heap of excrements the skirt (of his garment) which is blown against him by the wind, and a shrieking bird

4 One (for instance the wife's father) who wishes that the hearts of both (husband and wife) may be in accord should observe chastity through at least three nights and should prepare a Sthālīpāka Then (the ceremonies) from the putting (of wood) on (the fire) down to the Āgyabhāga oblations (are performed) and while the wife takes hold of him he sacrifices of the Sthālīpāka the oblations (indicated by the) next (Mantras M I 14, 1-7) then he enters upon the performance of the *Gaya* and following oblations and performs (the rites) down to the sprinkling (of water) round (the fire) (The remains of) the (sacrificial food) with butter he should give to eat to an even number of Brāhmanas, at least to two, and should cause them to pronounce wishes for his success

5 When the moon on the following day will be in conjunction with Tishya she strews three times seven barley-grains around (the plant) *Clypea Her nandifolia* with (the formula), 'If thou belongest to Varuṇa I redeem thee from Varuṇa If thou belongest to Soma I redeem thee from Soma



6 On the following day she should set upright (the plant) with the next (verse M I, 15 1) should recite the next three (verses M I 15 2-4) over it, should tie (its root) with the next (verse, M I 15, 5) to her hands so that (her husband) does not see it and should, when they have gone to bed embrace her husband with her arms, with the verse alluding to the word upadhāna ('putting on, M I, 15, 6)

7 Thus he will be subject to her

8 By this (rite) also (a wife) overcomes her co wives

9 For this same purpose she worships the sun daily with the next Anuvāka (M I, 16)

10 If a wife is affected with consumption or is otherwise sick one who has to observe chastity, should rub her limbs with young lotus leaves which are still rolled up, and with lotus roots with the next (formulas, limb by limb) according to the characteristics (contained in those formulas, M I, 17, 1-6) and should throw away (the leaves and roots) towards the west.

11 With the next (verses M I 17, 7-10) he should give the wife's garment (which she has worn at the wedding [?]) to (a Brāhmaṇa) who knows this (ceremony)

#### PATALA 4, SECTION 10

1 We shall explain the Upanayana (or initiation of the student)

2 Let him initiate a Brāhmaṇa in the eighth year after the conception,

3 A Rāganya in the eleventh, a Vaisya in the twelfth year after the conception.

4 Spring, summer autumn these are the (fit) seasons (for the Upanayana) corresponding to the order of the castes

5 (The boy's father) serves food to Brāhmaṇas and causes them to pronounce auspicious wishes and serves food to the boy (The teacher?) pours together, with the first Yagus (of the next Anuvāka warm and cold) water pouring the warm water into the cold and moistens (the boy's) head with the next (verse M II, 1, 2)

6 Having put three Darbha blades into his hair (towards each of the four directions) (the teacher [?]) shaves his hair with the next four (verses, M II, 1, 3-6) with the different Mantras towards the different (four) directions

7 With the following (verse, M II 1, 7, somebody) addresses him while he is shaving

8 Towards the south, his mother or a Brahma-kārin strews barley-grains on a lump of bull's dung with this (dung) she catches up the hair (that is cut off), and puts it down with the next (verse, M II 1 8) at the root of an Udumbara tree or in a tuft of Darbha grass

9 After (the boy) has bathed and (the ceremonies) from the putting (of wood) on (the fire) down to the Āgyabhāga oblations (have been performed) he causes him to put a piece of Palāsa wood on the

10 6 7 The difference which Haradatta makes between the teacher who begins to shave him (pravapati) and the barber who goes on with shaving (vapantam) seems too artificial

7 Haradatta The teacher addresses the barber &c — Sudarśanārya The mother of the boy or a Brahma-kārin [comp Sūtra 8] addresses the teacher who shaves him

9 Comp above II 4 3

fire with the next (verse, M II, 2, 1) and makes him tread with his right foot on a stone to the north of the fire with (the verse) 'Tread' (M II 2, 2)

10 Having recited the next two (verses, M II 2 3 4) over a garment that has been spun and woven on one day, and has caused him with the next three (verses M II, 2 5-7) to put it on he recites over him, after he has put it on the next (verse M II 2 8)

11 He ties thrice around him, from left to right a threefold twisted girdle of Muṅga grass with the next two (verses M II 2 9 10), and (gives him) a skin as his outer garment with the next (verse II, 2, 11)

12 To the north of the fire (the teacher) spreads out Darbha grass on that he causes (the boy) to station himself with the next (verse, M II 3 1), pours his joined hands full of water into (the boy's) joined hands, makes him sprinkle himself three times with the next (verse, M II 3 2) takes hold of his right hand with the next (formulas M II 3, 3-12) gives him with the next (formulas M II 3 13-23) in charge to the deities (mentioned in those Mantras) initiates him with the next Yagus (M II, 3, 24), and murmurs into his right ear the (Mantra), 'Blessed with offspring' (II, 3, 25)

#### PATALA 4, SECTION 11

1 The boy says, 'I am come to be a student (II, 3, 26)

11 Comp Âpast Dharma sūtra I 1 2 33, 1, 3 3 seq

12 As to the words, he initiates him (upanayati) comp Sāṅkhāyana II 2 11 12, Âśvalāyana I 20, 4 &c

2 The other (i.e. the teacher) has to ask the boy has to answer (II 3, 27-30)

3 The other murmurs the rest (of the Anuvāka)

4 And causes the boy to repeat (the Mantra) which contains wishes for himself (II 3 32)

5 (The rites) down to the Agyabhāgas have been prescribed

6 Having then caused him to sacrifice the oblations (indicated in the) next (Mantras M II 4 1-11) he enters upon (the performance) of the *Gaya* and following oblations

7 Having performed (the rites) down to the sprinkling (of water) round (the fire) he puts down to the west of the fire a bunch of northward pointed grass on that (the teacher) who performs the initiation sits down with the next *Yagus* (M II 4 12)

8 The boy sitting to the east (of him) facing the west seizes with his right hand (the teacher's) right foot and says 'Recite the *Sāvitrī* Sir'

9 He recites (the *Sāvitrī*) to him That (glorious splendour) of *Sāvitrī* (*Taitt Samh* I 5, 6 4 M II, 4, 13),

10 Pada by Pada hemistich by hemistich and the whole (verse)

11 (When repeating the *Sāvitrī* Pada by Pada he pronounces) the *Vyâhṛtis* singly at the beginning or at the end of the *Pādis*,

12 In the same way (the first and the second *Vyâhṛti* at the beginning or at the end) of the hemistichs, the last (*Vyâhṛti*, when he repeats) the whole verse

13 With the next Mantra (M II, 4 14) the boy touches his upper lip,

14 With the next (II, 4, 15) both his ears ,  
 15 With the next (II 5, 1) he takes up the staff  
 16 The staff of a Brâhmana is made of Palâsa wood that of a Râganya of a branch of the Nyagrodha tree so that the downward turned end (of the branch) forms the tip (of the staff) that of a Vaisya of Bâdara or Udumbara wood

17 Some state (only), without any reference to caste, that the staff should be made of the wood of a tree

18 After (the teacher) has made him repeat (the formula) 'My memory' (M II 5 2) and he has bestowed an optional gift on his teacher and (the teacher) has made him arise with (the formula M II 5, 3) Up with life! (the student) worships the sun with the next (Mantras, II 5 4)

19 If (the teacher) wishes May this (student) not be estranged from me let him take (the student) by the right hand with the next (verse, II 5 6)

20 They keep that fire (used at the Upanayana) three days,

21 And (during that time) salted and pungent food should be avoided

22 Having wiped (with his hand wet) around (the fire) with (the formula) 'Around thee (M II 6 1) he should put (twelve) pieces of wood on that (fire) with the next Mantras (II 6 2-13)

23 In the same way also on another (fire, when the Upanavana fire is kept no longer)

24 Fetching fuel regularly from the forest

25 With the next (formula—M II 6 14—the teacher) instructs (the student in his duties)

26 On the fourth day (after the Upanayana the teacher) takes the garment (of the student) for himself with the next (verse, M II, 6 15), having made him put on another (garment)

### PATALA 5, SECTION 12

1 Having studied the Veda when going to take the bath (which signifies the end of his studentship) he enters a cow shed before sunrise hangs over its door a skin with the hair inside and sits there

2 On that day the sun should not shine upon him

3 At noon after (the ceremonies) from the putting (of wood) on the fire down to the Âgya bhâga oblations (have been performed) he puts a piece of Palasa wood on (the fire) with the next (verse, M II 7 1), sits down to the west of the fire on a mat or on erakâ grass recites the next (verse II 7 2) over a razor and hands it over to the barber with the next Yagus (II 7 3) (The rites) beginning with the pouring together of (warm and cold) water down to the burying of the hair are the same as above (comp M II, 7, 4)

4 He sits down behind the cow shed takes the girdle off and hands it over to a Brahmacârin

5 The (Brahmacârin) hides it with the next Yagus (II, 7, 5) at the root of an Udumbara tree or in a tuft of Darbha grass

6 With water of the description stated above he

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26 The garment which the teacher takes for himself is that mentioned above IV 10 10

12 3 See above IV 10 5-8

6 See IV 10 5

bathes with the six next (verses II 7 6-11) and with the next (II 7 12) he cleanses his teeth with a stick of Udumbara wood

7 Having bathed and shampooed his body with such ingredients as are used in bathing, (aromatic powder &c)

8 He puts on with the next Yagus (M II, 7 13) a fresh under garment and anoints himself after having given the salve in charge of the deities with the next (Mantras, II 7, 14) with the next (verse II 7 15) with sandal salve which is scented with all kinds of perfumes With the next (verse, II, 7 16) he moves about a gold pellet with its setting, which is strung on a string three times from left to right in a water pot with the next (verse, II 7 17) he ties the (pellet) to his neck in the same way without Mantras he ties a pellet of Bâdara wood to his left hand and repeats the rites stated above with a fresh upper garment with the (verses), May the rich (comp above IV 10 10 M II 7, 18)

9 To the skirt (of that garment) he ties two ear rings puts them into the (sacrificial spoon called) *Daivi* offers the oblations (indicated by the) next (Mantras M II 8 1-8) pouring the *Agya* over (the ear rings) and enters upon (the performance of) the *Gaya* and following oblations

10 Having performed (the ceremonies) down to the sprinkling (of water) round (the fire) he should tie (one of the ear rings) with the same (verses) to his right ear and with the same (verses one) to his left ear

11 In the same way he should with the following (formulas M II 8, 9-9, 5) according to the characteristics (contained in them) (put) a wreath on his

head anoint (his eyes) look into a mirror, (put on) shoes (and should take) a parasol and a staff

12 He keeps silence until the stars appear

13 When the stars have appeared he goes away towards the east or north worships the quarters (of the horizon) with the next hemistich, and the stars and the moon with the next (M II 9 6)

14 Having spoken with a friend he may go where he likes

### PĀṬALA 5, SECTION 13

1 Now this (is) another (way for performing the Samāvartana) He bathes silently at a bathing place and puts silently a piece of wood on (the fire)

2 He sits down on a bunch of grass as stated above (comp M II 9 7) at a place where they are going to honour him (with the Argha reception)

3 A king and a chieftain (sit down) in the same way (as a Brāhmaṇa) with the next two (formulas M II, 9 8 9) according to the characteristics (contained in them)

4 (The host) announces (to the guest), The water for washing the feet<sup>1</sup>

5 (The guest) should recite the next (verse, II 9 10) over (that water) and should stretch out the right foot first to a Brāhmaṇa, the left to a Sūdra

6 Having touched the person who washes him he should touch himself (i e his own heart) with the next (formula, M II 9, 11)

7 (The host, taking the Argha water) in an

13 2 See above IV 11 7

5 Comp Āśvalayana Gr̥hya I 24, 11 12



earthen vessel which he holds with two bunches of grass announces (to the guest) 'The Argha water'

8 (The guest) should recite the next (formula II 9 12) over (that water) and should murmur the next Yagus (II 9 13) while a part (of the water) is poured over his joined hands

9 Over the rest (of the water) which is poured out towards the east he recites the next (verse M II, 9 14)

10 (The host) pours together curds and honey in a brass vessel, covers it with a larger (brass cover) takes hold of it with two bunches of grass and announces (to the guest) 'The honey mixture'

11 Some take three substances, (those stated before) and ghee.

12 Some take five, (the three stated before), and grains and flour

13 The guest recites the next two (formulas M II 10 1 2) over (the honey mixture) and sips water with the two Yagus (II 10, 3 4) before (eating) and afterwards with the next (verse, II, 10, 5) he should partake three times (of the food) and should give the remainder to a person towards whom he is kindly disposed

14 A king or a chieftain should only accept it and (give it) to his Purohita

15 (The host) announces the cow with (the word) 'The cow'

16 After the guest has recited the next (formula M II 10, 6) over (the cow, the host) cooks its omentum, and having performed the 'spreading under and the sprinkling over (of Âgya) he sacrifices it with the next (verse, M II 10, 7) with a Palâsa leaf from the middle or the end (of the stalk)

17 If the guest chooses to let (the cow) loose he murmurs the next (formulas II 10, 8-11) in a low voice (and says) loudly, 'Om' Let it loose' (II, 10 12)

18 (In this case) he recites the next (formulas, M II 10 13-17) in a low voice over the food which is announced to him (instead of the cow) (and says) loudly Om' Make it ready' (II 10 18)

19 For his teacher for a *Ritviḡ* for his father-in law, for a king he ought to perform this (Arghya ceremony) as often as they visit his house if at least one year has elapsed (since they came last)

20 For a renowned teacher (of the Veda the ceremony should be performed) once

#### PATALA 6 SECTION 14

1 The *Sīmantonnayana* (or parting of the pregnant wife's hair is performed) in her first pregnancy, in the fourth month

2 (The husband) serves food to *Brāhmaṇas* and causes them to pronounce auspicious wishes then after (the ceremonies) from the putting (of wood) on the fire down to the *Āgyabhāga* oblations (have been performed) he offers the oblations (indicated in the) next (Mantras M II, 11, 1-8), while (the wife) takes hold of him, and enters upon the (performance) of the *Gaya* and following oblations

3 Having performed (the rites) down to the sprinkling (of water) round (the fire) he makes her sit down to the west of the fire, facing the east, and parts her hair upwards (i.e. beginning from the front) with a porcupine's quill that has three white spots,

with three Darbha blades, and with a bunch of unripe Udumbara fruits with the Vyâhṛtis or with the two next (verses II 11 9 10)

4 He says to two lute players Sing!

5 Of the next two (verses II 11 11 12) the first (is to be sung on this occasion) among the (people of the) Sâlvas

6 The second (is to be used) for Brahmanas and the river near which they dwell is to be named

7 He ties barley-grains with young shoots (to the head of the wife), then she keeps silence until the stars appear

8 When the stars have appeared, he goes (with his wife) towards the east or north, touches a calf and murmurs the Vyâhṛtis, then she breaks her silence

9 The Pumsavana (i.e. the ceremony to secure the birth of a male child) is performed when the pregnancy has become visible, under the constellation Tishya

10 From a branch of a Nyagrodha tree which points eastward or northward, he takes a shoot with two (fruits that look like) testicles The putting (of wood) on the fire, &c. is performed as at the Sîman tonnayana (Sûtra 2)

11 He causes a girl who has not yet attained maturity to pound (the Nyagrodha shoot) on an upper mill stone with another upper mill-stone, and to pour water on it, then he makes his wife lie

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6 Ârvalayana I 14 7 Pâraskara I, 15 8 Comp Zeitschrift der D M Gesellschaft XXXIX, 88

7 8 Sudarsanârya mentions that instead of the singular She keeps silence she breaks her silence some read the dual, so that the husband and his wife are referred to

down on her back to the west of the fire facing the east and inserts (the pounded substance) with his thumb into her right nostril with the next Yagus (II, 11, 13)

12 Ther she will give birth to a son

13 Here follows the ceremony to secure a quick deliverance

14 With a shallow cup that has not been used before he draws water in the direction of the river's current, at his wife's feet he lays down a Tûryanti plant he should then touch his wife, who is soon to be delivered on the head, with the next Yagus (II, 11, 14) and should sprinkle her with the water, with the next (three) verses (II, 11, 15-17)

15 Yadi garâyu na pated evamvîhitâbhîr evâdbhîr uttarâbhyam (II, 11, 18-19) avokshet

#### PATALA 6 SECTION 15

1 After he has touched the new-born child with the Vâtsapra hymn (Taitt Samh IV 2, 2, M II 11 20) and has taken him on his lap with the next Yagus (M II 11 21) with the next (three) (verses—II, 11 22, 12, 1 2—one by one) he addresses the child, kisses him on his head, and murmurs (the third verse) into his right ear

2 And he gives him a Nakshatra name

3 That is secret

4 He pours together honey and ghee into this (mixture) he dips a piece of gold which he has tied with a noose to a Darbha blade With the next (three) formulas (II, 12, 3-5) he gives the boy (by

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15 1 We ought to read uttarâbhîr not uttarabhyâm Comp below, Sutra 12

means of the piece of gold some of the mixture) to eat. With the next five (verses II 12 6-10) he bathes him. Then he pours curds and ghee together and gives him this (mixture which is called) sprinkled butter (*pr̥shadâgya*) to eat out of a brass vessel with the *Vyâhr̥tis* to which the syllable *Om* is added as the fourth (II 12 11-14). The remainder he should mix with water and pour out in a cow stable.

5 With the next (verse M II 13 1) he places (the child) in the mother's lap, with the next (II, 13, 2) he causes her to give him her right breast with the next two (verses, II 13 3 4) he touches the earth and after (the child) has been laid down, (he touches him) with the next (formula II 13 5).

6 With the next *Yagus* (II 13, 6) he places a water pot at (the child's) head. sacrifices mustard seeds and rice chaff with his joined hands three times with each of the next (formulas, II, 13, 7-14, 2), repeating each time the word *Svâhâ*, and says (to the people who are accustomed to enter the room in which his wife lies), 'Whenever you enter, strew silently (mustard seeds with rice chaff) on the fire.'

7 This is to be done until the ten days (after the child's birth) have elapsed.

8 On the tenth day after (the mother) has risen and taken a bath, he gives a name to the son. The father and the mother (should pronounce that name first).

9 (It should be a name) of two syllables or of four syllables, the first part should be a noun the second a verb. it should have a long vowel (or) the *Visarga* at the end, should begin with a sonant, and contain a semi vowel.

10 Or it should contain the particle *su* for such a name has a firm foundation, thus it is said in a *Brâhmaṇa*

11 A girl's name should have an odd number of syllables

12 When (the father) returns from a journey, he should address the child and kiss him on his head with the next two (verses, M II, 14 3 4) and should murmur the next Mantras (II 14 5) into his right ear

13 With the next Yagus (II, 14 6) he addresses a daughter (when returning from a journey)

#### PATALA 6 SECTION 16

1 In the sixth month after the child's birth he serves food to *Brâhmaṇas* and causes them to pronounce auspicious wishes, then he should pour together curds honey ghee, and boiled rice, and should give (the mixture) to the boy to eat, with the next (four) Mantras (II 14, 7-10),

2 (He should feed him) with partridge according to some (teachers)

3 In the third year after his birth the *Kāula* (or tonsure is performed) under (the Nakshatra of) the two *Punarvasus*

4 *Brâhmaṇas* are entertained with food as at the initiation (*Upanayana*)

5 The putting (of wood) on the fire &c (is performed) as at the *Simantonnayana*

6 He makes (the boy) sit down to the west of

12 Comp above, *Sûtra* 1

16 4 See above IV 10 5

6 Comp VI, 14 3

5 See above, VI 14 2

the fire facing the east combs his hair silently with a porcupine's quill that has three white spots with three Darbha blades and with a bunch of unripe Udumbara fruits and he arranges the locks in the fashion of his ancestral *Rzshis*,

7 Or according to their family custom

8 The ceremonies beginning with the pouring together of (warm and cold) water and ending with the putting down of the hair are the same (as above comp M II, 14 11)

9 He puts down the razor after having washed it off

10 The ceremony is (repeated) three days with the (same razor) (Then) the rite is finished

11 (The father) gives an optional gift (to the Brâhmana who has assisted)

12 The Godana (or the ceremony of shaving the beard is performed) in the sixteenth year in exactly the same way or optionally under another constellation

13 Or he may perform the Godâna sacred to Agni

14 Some prescribe the keeping of a vow through one year in connection with the Godana

8 See IV 10 5-8

10 I translate as if the words *tena tryanam* and *karmani vṛttih* formed two Sûtras

13 Having performed the same rites as at the opening of the study of the *Âgneya kânda* he performs an *Upasthâna* to the deities as taught with regard to the *Sukriyavrata* Haradatta — After the ceremonies down to the *Âgyabhagas* have been performed one chief oblation of *Âgya* is offered with the formula To Agni the *Rishi* of the *Kânda*, *svahâ!* ' Sudarsanârâya

14 Comp the statements given in the note on Gobhila III

15 The difference (between the *Kaula* and the *Godana*) is that (at the *Godana*) the whole hair is shaven (without leaving the locks)

16 According to the followers of the *Sāma veda* he should touch water

### PĀṬALA 7 SECTION 17

1 The ground for building a house should be inclined towards the south west. He elevates the surface and sweeps (the earth) with a broom of *Palāsa* wood or of *Samī* wood with the next (verse, M II, 15, 1) in the same (south west) direction

2 In the same way three times

3 He touches the ground, which has thus been prepared with the next (verse II 15 2). Then he has the pits for the posts dug from left to right, throws the earth (from the pits) towards the inside (of the building ground) and erects the right door post with the next two (verses M II 15, 3 4)

4 In the same way the other (door-post)

5 Having erected after (the door-posts) the other (posts) in the same order in which (the pits) have been dug he recites the next *Yagus* (II, 15 5) over the ridge pole when it is placed (on the posts)

6 The next (six) (*Yagus* formulas II 15 6-11) over the (house when it is) finished according to the characteristics contained in the single formulas

7 He sets a piece of *Palāsa* wood or of *Samī* wood on fire takes the fire up (in a dish) with the next verse (II, 15 12) carries it to the house with

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16 The *udakopasparsana* according to the rite of the *Sāma* vedins is described by *Gobhila* I, 2 5 seqq



the next Yagus (II, 15, 13) and places the fire in the north eastern part of the house with the next (II 15 14)

8 The place for the water barrel is to the south of that spot

9 He strews there Darbha grass so that its points are turned in every direction pours rice and barley grains over the (grass) with the next (verse, II, 15, 15) and thereon he places the water barrel

10 With the next (Yagus, II 15, 16) he pours four potfuls of water into it

11 If (the barrel) breaks, he recites the next (verse II 15 17) over it

12 After the ceremonies from the putting of wood on the fire down to the Āgyabhāga oblations have been performed, he offers the (four) oblations (indicated by the) next (Mantras II 15 18-21) then he enters upon the performance of the Gaya and following oblations

13 Having performed (the rites) down to the sprinkling (of water) round (the fire), he should sprinkle (water) with a water pot around the house or the resting place on the inside, with the next Yagus (II, 15 22) three times from left to right, then he should serve cakes, flour, and boiled rice to the Brāhmaṇas

#### PATA 7, SECTION 18

1 When a boy is attacked by the dog-demon (i e epilepsy) (the father or another performer of the ceremony), having devoted himself to austerities

(such as fasting) covers him with a net Then he causes a gong to be beaten or a bell to be rung takes (the boy) by another way than the door into the gambling hall, raises (the earth in the middle of the hall) at the place in which they gamble, sprinkles it (with water) casts the dice lays (the boy) on his back on the dice and besprinkles him with his joined hands with curds and salt with the next (eleven) (formulas, II, 16 1-11), in the morning at noon and at night

2 Then he will get well

3 Over a boy who suffers from the 'Sankha disease (the father &c) having devoted himself to austerities should recite the next two (verses II 16, 12 13) and should pour (water) on his head with a water pot with the next (verse II 16, 14) in the morning at noon and at night

4 Then he will get well

5 On the day of the full moon of (the month) Srâvara after sunset a Sthâlpâka (is offered)

6 After the ceremonies down to the Âgyabhaga oblations have been performed in the same way as at the fortnightly sacrifices, he sacrifices of the Sthâlpâka and with each of the next (formulas II 16 15-17) he offers with his joined hands *Kim* suka flowers

7 With the next (three) verses (II 17, 1-3) (he offers) pieces of Âragvadha wood (Cathartocarpus fistula)

3 Sankhin is a person attacked by such a disease that he utters cries like the sound of a conch trumpet (sankha) Haradatta

5 Here follows a description of the Sarpabali

6 Comp above III 7 2-3

8 Then the Āgya oblations (indicated by the) next (Mantras, II, 17 4-7)

9 Then he enters upon the performance of the Gaya and following oblations

10 Having performed (the rites) down to the sprinkling (of water) round (the fire) he silently takes the objects required (for the rites which he is going to perform), goes out in an easterly or northerly direction, prepares a raised surface, draws on it three lines directed towards the east and three towards the north pours water on the (lines) and lays (an offering of) flour (for the serpents) on them, with the next (formula, II 17 8)

11 Silently (he lays down) unground (?) grain roasted grain collyrium ointment (the fragrant substance called) Sthagara and Usira root

12 With the next (formulas, II 17 9-26) he should worship (the serpents), should sprinkle water round (the oblations) should return (to his house) silently without looking back should sprinkle (water) with a water pot from left to right thrice around the house or the resting-place on the inside, with the two verses, Bea\* away O white one with thy foot (II 17, 27 28), and should offer food to the Brahmanas

### PATALA 7, SECTION 19

1 The unground grain (which is left over, see above VII 18 11) they give to the boys to eat

2 Let him repeat in the same way this Bali offering of whatever food he has got or of flour from that day to full moon of (the month) Mārgaśr̥ṣha

3 On the day of the full moon of Mārgaśīrṣa after sunset a Sthālpāka (is offered as above, VII 18, 5)

4 In the Mantra for the Bali offering he changes (the word 'I shall offer into) 'I have offered

5 Then he does not offer (the Bali) any longer

6 (Now follows) the Āgrayana sacrifice (or partaking of the first fruits) of one who has not set up the (Srauta) fires

7 He prepares a Sthālpāka of the fresh fruits, sacrifices to the deities of the (Srauta) Āgrayana sacrifice with (Agni) Svishṭakṛt as the fourth fills his mouth with grains swallows them sips water forms a lump of the boiled (sacrificial) food and throws it up with the next Yagus (II 18, 1) to the summit of the house

8 (Now follows) the redescent in the winter

9 With the next Yagus (II, 18 2) they redescend (or take as their sleeping place a layer of straw instead of the high bedsteads which they have used before) With the next Yagus formulas (II, 18 3-7) they lie down on a new layer (of straw) on their right sides

10 The father to the south, the mother to the north (of him) and so the others one after the other from the eldest to the youngest

11 After he has arisen he touches the earth with the next two (verses II 18 8 9)

12 In the same way the lying down, &c is repeated thrice

13 Having prepared a Sthālpāka for Īśāna and

8 Comp the note on Sāṅkhāyana IV 17 1

13 The description of the sūlagava sacrifice which here follows agrees in most points with the statements of Hiraṇyakeśin II 3 8

one for Kshetrapati, he goes out in an easterly or northerly direction, prepares a raised surface, (and then follow the ceremonies) beginning with the putting of wood on the fire

14 To the west of the fire he builds two huts

#### PATALA 7 SECTION 20

1 With the next (verse, II, 18 10) he has the Īsana led to the southern (hut)

2 With worldly words the bountiful goddess to the northern (hut),

3 To the middle (between the two huts) the 'conqueror

4 He gives them water to drink in the same order in which they have been led (to their places) takes three portions of boiled rice (from the Sthālī-pāka prepared for Īsana), takes (these portions of rice) to the fire makes (the three gods) touch them with the next (formulas, II 18 11-13), sacrifices of these portions, to each god of the portion which belongs to him with the next (formulas, II, 18, 14-30), cuts off (Avadanas) from all (portions), and sacrifices with the next Yagus (II, 18 31) to Agni Svishṭakṛit

5 Having worshipped (the god Īsana) with the next Yagus (II 18 32) he distributes with the next (formulas II 18 33-39) leaves together with portions of boiled rice, two (leaves) with each (Yagus), then ten to the divine hosts (II 18, 40) and ten to the (divine hosts) that follow (and are referred to in the next Yagus II, 18 41)

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20 1-3 Comp Hranyak II 3 8 2-4 Haradatta explains the Īsana the *mīd/ushī* and the *gayanta* as images of the three gods

6 With the next (formulas II 18 42-45) he does the same as before (i e he distributes two leaves with each Mantra)

7 Having formed a lump of boiled rice he puts it into a basket of leaves, and with the next Yagus (II, 18 46) hangs it up on a tree

8 Here he should murmur the Rudra texts (Taitt Samh IV 5)

9 Or the first and last (Anuvâka)

10 He places his cows around the fire so that the smoke (of the sacrifice) may reach them

11 With his firmly shut fist full of Darbha grass he besprinkles (them) with scents the bull first

12 He should perform a sacrifice to Kshetrapati without a fire in the path used by his cows

13 He has (the Kshetrapati) led to his place in the same way as the Îsâna (see above, Sâtra 1)

14 He puts (portions of boiled rice) into four or seven leaves, naming (the god)

15 Let him sacrifice quickly the god has a strong digestion (?)

16 With the next two (verses, II 18 47 48) he does worship (to Kshetrapati)

17 The Sthâlpâka (belonging to Îsâna) he gives to the Brahmanas to eat

18 That belonging to Kshetrapati his uterine relations eat

19 Or as is the custom in their family

11 On grumushâ see the notes of the commentators p 93 of Dr Winternitz's edition and the commentary on Taitt Samhita V, 4, 5 3 (Indische Studien XII 60)

15 I have translated here as in Hiraṇyaka II 3 9 11 Haradatta and Sudarsanârya give another explanation of the words pako devaḥ see p 93 of the edition

## PĀṬALA 8 SECTION 21

1 The times for the monthly Srâddha are in the second fortnight (of the month), as they are stated

2 Let him feed without regard of (worldly) purposes pure Brahmanas versed in the Mantras who are not connected with himself by consanguinity or by their Gotra or by the Mantras (such as his teacher or his pupils) an odd number at least three

3 He makes oblations of the food (prepared for the Brâhmanas) with the next (verses II 19, 1-7)

4 Then the Âgya oblations (indicated by the) next (Mantras II 19 8-13)

5 Or invertedly (i e he offers Agya with the verses referred to in Sûtra 3 and food with those referred to in Sûtra 4)

6 Let him touch the whole (food) with the next (formulas II, 19 14-16)

7 Or the (single) prepared (portions of food destined) for the single Brâhmanas

8 Having caused them with the next (formula, II, 20 1) to touch (the food, he gives it to them to eat)

9 When they have eaten (and gone away) he goes after them, circumambulates them, turning his right side towards them spreads out southward pointed Darbha grass in two different layers pours water on it with the next (formulas, II 20 2-7), distributes the Pindas, ending in the south with the next (formulas II, 20 8-13) pours out water as before with the next (formulas, 14-19) worships (the

ancestors) with the next (formulas, II 20, 20-23) sprinkles with the next (verse 24) water three times from right to left round (the *Pindās*) with a water pot besprinkles the vessels which are turned upside down repeating the next *Yagus* (25) at least three times without taking breath, sets up the vessels two by two, cuts off (*Avadānas*) from all (portions of food) and eats of the remains at least one morsel with the next *Yagus* (26)

10 Of the dark fortnight that follows after the full moon of *Māgha* the eighth day falls under (the constellation of) *Gyeshā* this day is called *Ekāśvakā*.

11 In the evening before that day (he performs) the preparatory ceremony

12 He bakes a cake of four cups (of rice)

13 (The cake is prepared) in eight dishes (like a *Puroḍaśa*), according to some (teachers)

### PATALA 8, SECTION 22

1 After the ceremonies down to the *Agyabhaga* oblations have been performed in the same way as at the fortnightly sacrifices, he makes with his joined hands oblations of the cake with the next (verse, II 20, 27)

2 The rest (of the cake) he makes ready, divides (it) into eight parts and offers it to the *Brahmanas*

1. 13 Comp *Hiranyak* II 5 14 3 seq

22 1 Comp above, VII 18 6

2 I believe that *śeṣaḥ* means the rest of the cake The word *siddhaḥ* possibly refers to such preparations of the food as are indicated in *Hiranyak*. II 5 14 7 Haradatta understands *śeṣaḥ* as the rest of the rites (*tantrasya śeṣaḥ*) The rest of the rites is



3 On the following day he touches a cow with a Darbha blade with the words, 'I touch thee agreeable to the Fathers

4 Having silently offered five Āgya oblations and having cooked the omentum of the (cow) and performed the spreading under and the sprinkling over (of Āgya) he sacrifices (the omentum) with the next (verse II, 20-28) with a Palāsa leaf from the middle or the end (of the stalk)

5 (He sacrifices) boiled rice together with the meat (of the cow) with the next (verses II 20-29-35)

6 Food prepared of meal with the next (verse II 21-1),

7 Then the Āgya oblations (indicated by the) next (Mantras, II, 21, 2-9)

8 (The rites) from the Svishṭakṛt down to the offering of the Pīndas are the same (as at the Śraddha)

9 Some (teachers) prescribe the Pīnda offering for the day after the Ashṭakā

10 Here (follows) another (way for celebrating the Ashṭaka sacrifice) He sacrifices curds with his joined hands in the same way as the cake

11 Having left over from the meat of the (cow, see above 3-4) as much as is required, on the day after (the Ashṭakā) (he performs) the rite of the Anvashṭakā

12 This rite has been explained in the description of the monthly Śraddha

13 If he goes out in order to beg for something,

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the regular one without alterations it must be admitted that the expressions used by Hiranyak II, 5-14, 10 would agree well with this explanation

4 See above V 13-16

let him murmur the next (Mantras, II 21 10-16) and then state his desire

14 If he has obtained a chariot he has the horses put to it lets it face the east and touches with the next (verse II 21 17) the two wheels of the chariot or the two side pieces

15 With the next Yagus (II, 21, 18) he should mount, and drive with the next (verse, II 21, 19) towards the east or north and should then drive off on his business

16 Let him mount a horse with the next (for mulas II, 21, 20-30),

17 An elephant with the next (formula, II 21, 31)

18 If any harm is done him by these two (beasts) let him touch the earth as indicated above

19 If he is going to a dispute he takes the parasol and the staff in his left hand

### PATALA 8, SECTION 23

1 Having sacrificed, with his right hand, a fist full of chaff with the next (verse, II 21 32) he should go away and murmur the next (verse 33)

2 Over an angry person let him recite the two next (formulas II 22 1 2), then his anger will be appeased

3 One who wishes that his wife should not be touched by other men should have big living centipedes ground to powder and should insert (that powder) with the next (formula II 22, 3), while she is sleeping, into her secret parts

4 For success (in the generation of children)

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18 See VII 19 11 On reshane comp below 23 9

23 3 Comp Hiraṇyaka I 4 14 7

let him wash (his wife) with the urine of a red brown cow

5 For success (in trade) let him sacrifice with the next (verse—II, 22 4—some portion) from the articles of trade which he has in his house

6 If he wishes that somebody be not estranged from him let him pour his own urine into the horn of a living animal and sprinkle (it) with the next two (verses II 22 5 6) three times from right to left around (the person) while he is sleeping

7 In a path which servants or labourers use to run away, he should put plates (used for protecting the hands when holding a hot sacrificial pan) on (a fire), and should offer the oblations (indicated by the) next (Mantras II 22, 7-10)

8 If a fruit falls on him from a tree or a bird befouls him or a drop of water falls on him when no rain is expected, he should wipe that off with the next (Mantras, II, 22 11-13) according to the characteristics (contained in these Mantras)

9 If a post of his house puts forth shoots, or if honey is made in his house (by bees) or if the footprint of a dove is seen on the hearth or if diseases arise in his household or in the case of other miracles or prodigies let him perform in the new-moon night, at dead of night at a place where he does not hear the noise of water the rites from the putting (of wood) on the fire down to the Agya bhâga oblations and let him offer the oblations (indicated in the) next (Mantras II 22 14-23) and enter upon the performance of the Gaya and following oblations

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6 7 Comp Pâraskara III, 7 Hiranyak I 4 13 19 seqq

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10 Having performed (the ceremonies) down to the sprinkling (of water) round (the fire) he puts up towards the south with the next (verse II 22 24) a stone as a barrier for those among whom a death has occurred

End of the Apastambīya Gṛhya sutra



# SYNOPTICAL SURVEY

## OF THE

### CONTENTS OF THE GRHYA SŪTRAS

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- 1 The sacred Grhya fire S I 1 Â I 9, P I 2 G I 1  
Kh I 5 1 seq H I 22 2 seq 20, Âp 5 13 seq
  - 2 General division of Grhya sacrifices S I 5 10 Â I 1  
2 seq (comp III 1) P I 4 1
  - 3 Regular morning and evening oblations S I 3 8 seq  
(comp V 4) Â I, 2, 1 seq 9, P I 9 G I, 1 22 seq  
3 9 13 seq Kh I 5 6 seq H I 23 8 seq Âp 7  
19 seq
  - 4 The Bali oblations S II 14 Â I, 2 3 seq, P II 9 (comp  
I 12) G I 4, Kh I 5, 20 seq Ap 8 4
  - 5 Sacrifices on the days of the new and full moon S I 3 (comp  
V 4) Â I 10, P I 12 G I 5 seq Kh II 1 2, 1 seq,  
H I 23 7, Âp 7 17
- 
- 6 General outline of Grhya sacrifices S I 7 seq Â I, 3  
P I 1 G I 3 seq Kh. I 1 seq, H I, 1 9 seq Âp 1  
1 seq
    - a The yagñopavīta the prāṇāvīta, the touching of  
water G I, 2 Kh I 1 4 seq Ap 1 3 8
    - b Besmearing of the surface with cow dung drawing of  
the lines S I, 7 2 seq Â. I 3 1 P I 1 2 G I  
1 9 5 13 Kh I 2 1 seq
    - c The fire is carried forward. S I 7 9 Â I 3 1 P I  
1 2 G I 1, 11 Kh I 2 5 H I 1 10
    - d The samādhana S I, 7, 11, Â I 3 1 G IV 5, 5  
Kh I 2 6
    - e The strewing of grass around the sacred fire S I 8  
1 seq, Â I 3 1 P I 1 2 G I 5 16 seq, 7 9 seq  
Kh I 2 9 seq H I 1 11 seq Ap 1 12 seq
    - f The purifiers S I, 8, 14 seq Â. I 3 2 seq P I

- 1 2 G I 7 21 seq Kh I 2 1 seq H I 1  
23 Âp 1 19
- g Preparation of the Âgya for sacrifice S I 8 18 seq  
Â I 3 3 P I 1 2 seq G I 7 19 seq Kh I  
2 14 seq H I 1, 27 Âp 1 22
- h The Âgya oblations S I 9 Â I 3 4 seq P I  
1 4 5 3 seq G I 8 9 26 seq Kh I 3  
12 seq H I 2 12 seq 3 Âp 2 5 seq
- 7 Sacrifices of cooked food S I 3, A I 10 G I 6  
13 seq 7 seq Kh II 1 Âp 7
- 8 Animal sacrifice (comp Ashvakâ Anvashakya Sulagava)  
Â I 11 P III 11, G III 10 18-IV 1 Kh III 4  
H II 15
- a The omentum Â I 11 10 (comp II 4 13) IV 8  
18 P III 11 4 6 G III 10 30 seq IV 4  
22 seq Kh III 4 9 seq 25 seq H II 15  
6 seq
- b The Avadânas Â I 11, 12 (comp II, 4 14) P  
III, 11 6 seq G IV 1 3 9 &c Kh III 4  
14 seq H II 15 9 seq
- 
- 9 Marriage S I 5 seq Â I 5 seq P I 4 seq G II 1  
seq, Kh I 3 seq H I 19 seq Ap 2 12 seq
- a Different kinds of marriage (brahma daiva &c) Â  
I 6
- b Election of the bride S I 5 5 seq Â I 5 G II,  
1 1 seq III 4 4 seq H I 19 2 Âp 3  
10 seq
- c The wooers go to the girl's house S I 6, Âp 2  
16 4 1 seq
- d Sacrifice when the bride's father has declared his  
assent S I 7 seq
- e The bride is washed S I 11 G II 1 10 17  
Kh I 3 6
- f Dance of four or eight women S I 11 5
- g The bridegroom goes to the girl's house S I 12
- h He gives her a garment anoints her gives her a  
mirror &c S I 12 3 seq P I, 4 12 seq G  
II, 1 18 Kh I 3 6 Âp 4 8
- i Argha at the wedding S I 12 10 G II, 3 16  
seq, Kh I 4 7 seq Âp 3 5 seq
- k Sacrifice with the Mahāvyañrtus and other formulas  
(Gaya, Abhyātana, &c formulas) S I 12 11

- A I 7 3 P I 5 3 seq G II 1 24 Kh I 3  
8 11, H I 19 7 (comp 3 8 seq 20 8) Âp  
5 2 11 (comp 2 7)
- l Seizing of the bride's hand S I 13 2 A I 7  
3 seq P I 7 3 G II 2 16 Kh I 3 17 31  
H I 20 1 Âp 4 11 seq
- m The formula This am I that art thou S I 13  
4, Â I 7 6 H I 20 2
- n The treading on the stone S I 13 10 seq, A I  
7 7 P I 7 1, G II 2 3 Kh I 3, 19 H I  
19 8 Âp 5 3
- o Circumambulation of the fire S I 13 13 Â I,  
6 P I 5 1 7 3 G II 2 8 Kh I 3 24 H  
I 20 5 Âp 5 1 7
- p Sacrifice of fried grain S I 13 15 seq A I 7 8  
P I 6 1 seq G II 2 5 seq Kh I 3 20 seq  
H I 20 3 seq Ap 5 4 seq
- q The seven steps S I 14 5 seq A I 7 19 P I  
8, 1 G II 2 11 Kh I 3 26 H I 20 9 seq  
21 1 seq Âp 4 16
- r The bride is carried away to her new home S I  
15 Â I 7 21 8 P I 8 10 10 G II 17  
seq 4, Kh I 4 1 seq H I 22 1 Ap 5  
12 seq
- s Ceremonies on entering the new home looking at  
the polar star S I 16 17 comp Â I 7 22  
comp P I 8 19 comp G II 3, 5 seq 4  
6 seq comp Kh I 4 3 H I 22 6 seq Âp  
6 8 seq
- t The rites of the fourth day the cohabitation S I  
18 19 P I 11 13 G II 5 Kh I 4 12 H I  
23 11 24 25 Ap 8 8 seq
- 
- 10 The Puzsavana (i.e. the ceremony to secure the birth of a  
male child) S I 20 A I 13 P I, 14, G II 6 Kh  
II 2 17 seq H II 2 Ap 14 9 seq
- 11 A ceremony for the protection of the embryo S I 21  
(comp Â I 13 1)
- 12 The Sîmantonnayana (or parting of the pregnant wife's hair)  
S I 22 (comp V 4) Â I 14 P I 15 G II 7 1 seq  
Kh II, 2 24 seq H II 1 Âp 14 1 seq  
Song of lute players S I 22 11 seq Â I, 14 6 seq,  
P I 15 7 seq (comp H II 1 3) Âp 14 4 seq



- 13 Ceremony before the confinement. *S* I 23, *P* I, 16, 1 seq  
*G* II 7 13 seq, *Kh* II 2 28 seq *H* II 2 8 seq *Âp*  
 14 13 seq
- 14 The *Gâtakarman* (or ceremony for the new born child) and  
 similar rites *S* I, 24 (comp V 4), *Â* I 15 *P* I 16  
 3 seq, *G* II 7 17 seq, 8 1 seq, *Kh* II 2 32 3 1  
 seq *H* II, 3 2 seq *Âp* 15
- a Name given to the child *S* I, 24 4 seq *Â* I 15  
 4 seq *P* I 17 *G* II 7 15, 8 8 seq *Kh* II  
 2 30 seq 3 6 seq *H* II 4 10 seq *Âp* 15  
 2 seq 8 seq
- b The production of intelligence *S* I 24 9 *Â*. I  
 15 2, *P* I 16 3 *G* II 7 20 *Kh* II 2 34 *H*  
 II 3 9
- c Driving away demons and goblins from the child  
*P* I 16 23 *H* II 3 7
- 15 The getting up of the mother from childbed *S* I 25 (with  
 enumeration of the *Nakshatras* and their presiding deities  
 chap 26), *P* I 17 1, comp *H* II 4 6 *Âp* 15 8
- 16 How the father should greet his children when returning  
 from a journey *Â* I 15 9, *P* I, 18 *G* II 8 21 *Kh*  
 II 3 13, *H* II 4 16, *Âp* 15 12
- 17 The feeding of the child with solid food (*Annaprasana*) *S*  
 I 27 *Â* I 16, *P* I 19 *H* II 5, *Âp* 16 1 seq
- 18 The tonsure of the child's head (*Kûṭākarman*) *S* I 28  
*Â*. I 17 *P* I 11 1, *G* II 9 *Kh*. II, 3 16 seq *H* II 6  
*Âp* 16 3 seq
- 19 The ceremony of shaving the beard (*Godāna Karman* *Ke*  
*sān'a*) *S* I, 28 18 seq *Â*. I 18, *P* II 1 3 seq *G* III  
 1 *Kh* II, 5 1 seq *H* II, 6 16 seq *Âp* 16 12 seq
- 20 The initiation of the student Studentship The *Samavar*  
*tana* *S* II 1 seq III 1, IV 5 seq VI *Â*. I 19 seq  
 III 5 8-10 *P* II 2-6, 8 10-12 *G* II 10-III 4  
*Kh* II 4-III 1 32 III 2 16-33, *H* I 1 seq II 18-  
 20, *Âp* 10 seq
- a Time of the initiation The *patitasāvitrka* *S* II 1,  
 1 seq *Â* I 19 1 seq *P* II 2 1 seq 5, 36 seq  
*G* II 10 1 seq, *Kh* II 4 1 seq *H* I 1 2 seq,  
*Âp* 10 1 seq
- b The skin the girdle and the staff belonging to the  
 different castes *S* II 1 1 seq 15 seq, II, 13,  
*Â*. I 19 10 seq *P* II 5 16 seq *G* II, 10  
 8 seq *H* I 1 17 4 7 *Âp* 11 16 seq

- c Rite of the initiation S II 1 26 seq Â I 20  
2 seq P II, 2 5 seq, G II 10 15 seq Kh II  
4 7 seq, H I 1 5 seq, 3 14 seq Âp 10  
5 seq
- d The standing duties of the student (begging, putting  
fuel on the fire &c) S II 4 5 6 9 10 Â  
I 20 11 seq, 22 1 seq P II 2 2 4 5 G  
II 10 34 42 seq Kh II, 4 19 25 seq, H I  
5 10 7 1 seq 15 seq 8, 2 8 seq, Âp 11  
22 seq
- e The Savitri S II 5 seq Â I, 21 5 seq, 22 29  
P II 3 3 seq G II 10, 38 seq, Kh II 4  
20 seq, H I 6 6 seq, Âp 11 8 seq
- f The study of the Veda S II 7 seq IV 8 Â I  
22 12 seq, III 5 10 seq, P III 16, Kh III 2  
22 seq H I 8 16
- g Daily recitation of Vedic texts (svadhyāya) S I 4  
Â III 2-4
- h Secret doctrines and special observances connected  
with them S II 11-12 VI 1-6, G III 1-2  
Kh II 5
- i The opening of the annual course of study (Upāka  
rama) S IV 5 Â III 5 P II 10 G III, 3  
Kh III 2 16 seq H II 18, 1 seq Âp 8 1
- k The end of the term (Utsarga) The Tarpana cere  
mony S IV 6 9-10 (comp VI 5 6) Â III 5  
13 19 seq (comp III 4) P II 11 10 seq, 12,  
G III 3 14 seq, Kh III 2 26 seq, H II 18  
8 seq, Âp 8, 1
- l Interruptions of study S IV 7 Â. IV 4 17 seq  
P II 11, G III 3 9 seq 16 seq Kh III 2  
27 seq
- m The student's setting out on a journey S II 8 Â  
III 10
- n The bath taken at the end of studentship (Samāvartana)  
S III, 1 Â III 8 9, P II 6, 8 G III 4 7  
seq Kh III 1 H I 9 seq Ap 12-13 2
- 21 Rules of conduct for a Snātaka. S IV 11-12 Â III 9 6  
P II 7, G III, 5, Kh III 1 33 seq

- 2 House building S III, 2 seq, Â II 7 seq P III, 4 seq  
G IV 7 Kh IV 2 6 seq H I 27-28 Âp 17

- a Election of the ground A II 7 seq G IV 7 1 seq  
Kh IV 2 6 seq
- b Entering the new house S III 4 Â II 9 9 P  
III 4 5 seq 18
- c The putting up of the water barrel P III, 5 Ap  
17 8 seq
- d Leaving the house when travelling and returning to it  
S III 5-7 Â II 10 1 seq, H I 29
- 
- 23 Ploughing S IV 13 Â II 10 3 4 P II 13 G IV  
4 27 seq
- 4 Partaking of the first fruits (Âgrayama) S III 8, Â II  
4 seq P III 1, G III 8 9 seq Kh III 3 16 seq  
Âp 19 6 seq
- 25 Sacrifice to Sitâ P II 17 comp G IV 4 9
- 
- 26 Ceremonies referring to cattle (comp also the Arvayuga sacri-  
fice below No 30)
- a The driving out of the cows and other rites referring  
to the cows S III 9 A II 10 5 seq G III  
6, Kh III 1 40 seq, H I 18
- b Making marks on the cattle S III 10
- c The Vrishotsarga S III, 11 P III 9
- d The Sîlagava (spit-ox offered to Rudra) A IV  
8 P III 8 H II 8-9 Âp 19 13-20 19
- a Distribution of Palasa leaves P III 8 11  
H II 9 1 seq Âp 20 5 seq
- β Sacrifice to Kshetrapati H II 9 8 seq  
Ap 20 12 seq
- 
- 27 The Kautra offerings S IV 19
- 28 The Sravana sacrifice to the Serpents S IV 15 Â II 1 P  
II 14 G III 7 (comp IV 8 1) Kh III 2 1 seq, H  
II 16 Âp 18 5-19 2
- 29 The Praushthapada sacrifice P II 10
- 30 The Arvayuga sacrifice S IV 16 Â II 2 1-3, P II  
16 G III 8 1 seq Kh III, 3 1 seq
- 31 The rites of the Âgrahâyaṃ (concluding ceremonies of the  
rites devoted to the Serpents) S IV 17 18 Â II 3  
P III 2 G III 9 (comp IV 8 1), Kh III 3 6 seq  
H II 17 Âp 19 3 seq 8 seq
- 32 The Ashvakas S III 12-14, Â II 4 5 P III 3 G

III 10 seq Kh III 3 28 seq H II 14 seq Âp 21  
10 seq

a The first Ash/akâ S III 12 2 seq P III 3 4  
G III 10 9 seq Kh III 3 30 seq

b The second Ash/akâ (animal sacrifice) S III 13  
1 seq P III 3 8 G III 10 18-IV 1 Kh III  
4 1 seq

c The third Ash/akâ S III 14 G IV 4 17 seq  
Kh III 3 32 seq

d The Anvash/akya ceremony S IV 13 7 Â II 5  
P III 3 10 G IV 2 3 Kh III 5 H II 15  
Ap 22 3 seq 11

33 Disease and death of a person who has set up the Srauta  
fires Â IV 1

Burring the dead body Â IV 2-4

The gathering of the bones Â IV 5

Expiatory ceremonies after the death of a Guru or other  
misfortune A IV 6

Death Burning dead bodies P III 10

34 Sraddha offerings to the Fathers S IV 1-4 Â II 5  
10 seq IV 7 G IV 4 (comp chap 2 3) Kh III 5

35 H II 10-13 Âp 21 1-0

a The invited Brâhmanas S IV 1 2 seq Â II 5  
10 seq IV 7 - seq G IV 2, 33 seq H II 10  
2 seq Âp 21 2 seq

b Offering of the Pindas S IV 1 9 seq Â II 5  
4 seq, IV, 7 28, P III 10 50 seq G IV 3  
8 seq, Kh III 5 18 &c H II 12 3 seq Âp  
21 9

c The Ekoddish/ta Srâddha S IV 2 (comp Â IV 7  
1) P III 10 50 seq

d The Sapindikarana S IV 3, V 9 (comp P III  
10 51)

e The Âbhyudayika Srâddha S IV, 4 comp Â II  
5 13, IV 7 1, G IV 3 35

36 The Arghya reception (comp Argha at the wedding above  
9 1) S II 15-17 A I 24 P I 3, G IV 10, Kh  
IV 4 5 seq, H I 12 7 seq 13 Ap 13 3 seq

a The persons to whom an Arghya reception is due

- S II 15 4 seq 16 3 A I 24 1 seq P I 3  
 1 G IV, 10 23 seq Kh IV 4 21 seq Âp 13  
 2 seq, 14 19 20
- b The cow offered to the guest S II 15 1 seq 16  
 1 Â I 24 30 seq P I 3 26 seq G IV 10  
 18 seq Kh IV 17 seq H I 13 10 seq Âp  
 13 15 seq
- c Miscellaneous rules about the reception of guests S  
 II 17

rites for the obtainment of special wishes, for averting  
 misfortune, different expiations

- 36 Longer sections are devoted to the description of ceremonies  
 for the obtainment of special wishes by G IV 5-6 8-9  
 Kh IV 1-4 4 Comp Â III 6 1 seq Âp 8 4
- a Rites for procuring success and averting evil in dis-  
 putes and on different other occasions H I 14  
 7-15 8, Ap 22 19 seq, 23 2 seq Entering a  
 court of justice P III 13
- b Mourning a chariot and similar acts. Â II 6 P  
 III 14-15 6 Âp 22 14
- c Rites when going out on business or on dangerous  
 ways Â III 7 8-10
- d Sacrifice of a person menaced by unknown danger  
 Â III 11
- e Going out and begging Âp 22 13 seq
- f Formulas to be pronounced on receiving gifts. P III  
 15 22 seq
- g Crossing a river S IV 14
- h Formulas to be pronounced at cross roads and other  
 different places P III 15 7 seq, H I 16  
 8 seq
- i Rites referring to battles Â III 12
- k Rites in order that friends may not be estranged and  
 servants may not run away P III, 7 H I 13  
 19-14 5 Ap 25 6 7
- l Rite when first seeing the new moon H I 16 1
- m Rite for establishing concord between husband and  
 wife Âp 9 4 seq
- n Rite if one cannot pay a debt. G IV 4 26
- o Oblations for sick persons A III 6 3 seq, for a

- sick child P I 16 24 seq for a boy suffering  
from epilepsy H II, 7 Ap 18 1 seq Cure fo  
headache P III 6
- p Penance of a student who has broken his vow of  
chastity P III 12
- q Different expiations S V 1 8 9 5-6 8 10  
11 A III 6 5-7 2 7 7 10 9 seq G III 3  
30 seq Kh II 5 35 seq H I 16 2 eq  
14 seq-chap 17 6 Âp 8 5 seq 9 2 seq 23  
9 seq

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MISCELLANEOUS MATTER

- 37 Qualities of a Brâhmana on whom gifts should be bestowed  
S I 2
- 38 The choosing of priests for officiating at a sacrifice Â I 23
- 39 The Kârtya sacrifice Â I 12 1 seq (comp Par III 11  
10 seq)
- 40 The Dhanvantari sacrifice A I 12 7
- 41 Consecration of ponds S V 2
- 42 Consecration of gardens S V 3
- 43 Sandhyâ or twilight devotion S II 9 Â III 7 3 seq
- 44 The sacrificer setting out on a journey makes the sacred fire  
enter him S V 1 1 seq, H I 26 12 seq



# ÂPASTAMBA'S YAGÑA-PARIBHÂSHÂ-SÛTRAS

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## GENERAL RULES OF THE SACRIFICE

### SÛTRA I

We shall explain the sacrifice

#### Commentary

Yagñā sacrifice, is an act by which we surrender some thing for the sake of the gods. Such an act must rest on a sacred authority (āgama) and serve for man's salvation (sreyo rtha). The nature of the gift is of less importance. It may be puroḍāśa cake, kharu pulse, sāmnaṇya, mixed milk, paśu an animal, soma the juice of the Soma plant &c., nay the smallest offerings of butter, flour and milk may serve for the purpose of a sacrifice.

Yagñā, yaga, yagana and ishṭi are considered as synonymes.

### SÛTRA II

The sacrifice is for the three colours or castes (varṇa) for Brāhmanas and Rāganyas also for the Vaisya.

#### Commentary

Though the sacrifice is meant for the three castes here called varṇa i.e. colour, the third caste, that of the Vaisya or citizen is mentioned by itself while the two castes the Brāhmanas and Rāganyas (the Kṣatriyas or nobles) are mentioned together. This is done because there are certain sacrifices (bahuyagamana), performed by Brāhmanas and Rāganyas together in which Vaisyas take no part. In the Sankhāyana sūtras I 1, 3, also



the Vaisya is mentioned by himself. In Kātyāyana's Sūtras however no such distinction is made and we read I, 6 Brāhmaṇa rāganya vaisyānām sruteḥ. Women if properly married are allowed to participate in sacrifices but no one is allowed to be accompanied by a Sūdra woman even though she be his wife. Properly a Brahmana should marry a wife of his own caste only. A Kshatriya may marry a woman of his own or of the Brāhmaṇa caste. A Vaisya's proper wife should be taken from his own caste. See however Manu III 12 seq.

The four castes with the Sūdra as the fourth are mentioned once in the Rīg veda, X 90 12. The opposition between Aryas and Sūdras occurs in the Atharva veda XIX 62 &c and in most of the Brāhmaṇas. In the Satapatha Brāhmaṇa we read of the four castes Brāhmaṇa, Rāganya Vaisya and Sūdra and we are told that none of them vomits the Soma. Kātyāyana excludes from the sacrifice the angahina cripple śanda eunuch and all asūtrīyas persons ignorant of the Veda which would bar of course the whole class of the Sūdras but they are also specially excluded. Concessions however had to be made at an early time for instance in the case of the Rathakara who is admitted to the Agnyadhāna &c. This name means chariot maker but Apadeva in his Mīmāṃsā nyaya prakāśa remarks that though rathakāra means a chariot maker etymologically it should be taken here as the name of a clan namely that of the Saudhanvanas (MS Mill 46 p 13<sup>b</sup>). Deva in his commentary on the Kātyāyana sūtras makes the same remark. See also Weber Ind Stud X 12 seq. These Saudhanvanas often identified with the R̥bhus are evidently the followers of Br̥bhu mentioned RV VI 4, 3, 33 and wrongly called Br̥dhru in Manu X 107 see M. M. Hist of A. S. L. p 494. In the Sankhāyana Śrauta sūtras XVI 11 11 (ed Hillebrandt), he is rightly called Br̥bhu. In later times Rathakāra is the name of a caste, and its members are supposed to be the offspring of a marriage between a Māhishya and a Karani. A Māhishya is the son of a Kshatriya and a Vaisya,

## INTRODUCTION

AS Professor Oldenberg was unable to find any other texts connected with the *Gr̥hya sūtras* I have tried to bring this volume to its proper size by adding a translation of *Āpastamba's Yagñīa Paribhāshā sūtras*. These *Sūtras* give some general information about the performance of sacrifices and may prove useful to the students both of the *Srauta* and the *Gr̥hya* sacrifices. *Paribhāsha* is defined as a general rule or definition applicable throughout a whole system and more binding than any particular rule. How well this sense of *paribhāsha* was understood in India we may see from a passage in the *Sisupālavadha* XVI 80

Paritāḥ pramitāksharāpi sarvaṃ  
vishayam praptavati gatā pratishṭhām  
na khalu pratihanyate kutaścit  
paribhāsheva garīyasi yadāgñā

Whose (the king's) command though brief having reached the whole kingdom round about and obtained authority is never defeated being of the highest weight, like a *Paribhāshā*

These *Paribhashās* are a very characteristic invention of ancient Indian authors particularly during the *Sūtra* period. We find them as early as the *Anukramams* and even at that early time they had been elaborated with many purely technical contrivances. Thus we are told in the Index to the *Rig veda* that as a general rule, if no deity is mentioned in the index of the hymns *Indra* must be supposed to be the deity addressed when no metre is mentioned, the metre must be understood to be the *Trishubh* at the beginning of each *Mandala* the hymns must be taken to be addressed to *Agni* till we come to hymns distinctly addressed to *Indra*. Now it is clear that in this case these *Paribhāshās* or general instructions must have been laid down

before the whole work was carried out. The same applies to other Paribhāshās such as those of the metrical Sūtras but I feel more doubtful as to the Paribhāshās in the grammatical Sūtras of Pāṇini. To judge from the Paribhāshendusekhara, it would seem that the Paribhāsha sutras to Pāṇini's grammar also had been settled before a single Sutra of Pāṇini was composed and yet it seems almost incredible that this gigantic web of Sūtras should have been woven on so complicated a warp. This question ought to be settled once for all as it would throw considerable light on the workmanship of Pāṇini's Sūtras and there is no one better qualified to settle it for us than the learned editor of the Paribhāshendusekhara. It is different with our Paribhāshās. There is no necessity to suppose that they were worked out first before the Sūtras were composed. They look more like useful generalisations than like indispensable preliminary instructions. They give us a general idea of the sacrifice and inculcate rules that ought to be observed throughout. But I doubt whether they are as essential for enabling the priest to carry out the instructions of the Sūtras in performing a sacrifice as the grammatical paribhāshās are in carrying out the grammatical rules of Pāṇini.

The Apastamba sutras for which our Paribhāshas are intended are said to have comprised thirty Prasnas (see Burnell Catalogue p 19 and p xxix in Professor Oldenberg's Introduction). Burnell mentions that sometimes two Prasnas treating of the Paṭiramedhika rites were counted as the thirty first and thirty second of the whole work. Of these thirty Prasnas fifteen have been edited with Rudradatta's commentary by Professor Garbe in the Bibliotheca Indica 1882-1885. Rudradatta's commentary does not seem to have extended beyond the fifteenth Prasna. Some authorities however suppose that Haradatta to whom commentaries on the later Prasnas are ascribed, was only another name for Rudradatta. According to Kaundappas Prayogaratnamālā (see Burnell Classified Index, I p 17a) the Paribhāshā sūtras formed part of the twenty fourth Prasna (*katurvimsē tataḥ prasne nyāyapiā*

varahautikam) Here Nyaya in the sense of method way plan seems to stand for Paribhāṣha. Another name is Sāmānya sūtra (see Buinell Classified Index p 15 b where it is mentioned as § 4 of Prasna XXIV) Kaundappā kārya himself who is said to have been minister of Vira bhupati the son of the famous king Bukka of Viṣayanagara begins his work with a paribhāṣhā-parikkhedā.

I published a German translation of these Sūtras with notes many years ago in the Zeitschrift der Deutschen Morgenlandischen Gesellschaft 1855. I here give the same translation, but I have shortened the notes and compared the translation once more with the MSS.

The principal MSS used are MS I O L 1676 b 259 and 1127. MS 1676 b now 308 is described in Professor Eggeking's Catalogue of the Sanskrit MSS in the Library of the India Office vol 1 p 56 b. It is written in Devanāgarī contains thirty leaves and is called at the end iti Śikapardīnā bhāṣhve uddhṛtasāram paribhashāpāṭalam. MS 259 now 309 contains twenty seven leaves in Devanāgarī and is called at the end iti Kapardīsvāminī bhāṣhye paribhashāpāṭalam. MS 1127, now 307 in Devanāgarī is dated Samvat 1691, Śāka 1556 and contains on 220 leaves portions of Tālavṛndanivāsina's manual the Āpastambasūtra prayoga vṛtti and on pp 72 a-116 a Kapardīsvāmin's commentary on Āpastamba's Paribhāṣhāpāṭalam. Buinell mentions another copy of this work in his Classified Index I, p 17 b and he states (Catalogue p 24) that according to tradition the author was a native of Southern India called Andappiḥḥai and that tālavṛndi or tālavṛnta is a translation of the Tamil panai kkātu, a very common name for villages among palmyra trees (panai = palmyra kaṭu = forest).

While preparing my new translation for the Press I received a printed edition of the text and commentary published by Śrī Satyavṛtasāmasramibhāṭṭāya in his valuable Journal, the Ushā beginning in the eighth fasciculus. He gives also a Bengālī translation, and some commentaries in the same language which have proved useful in certain difficult passages.



a Karami the daughter of a Vaisya and a Sūdrā Sudhanvan also is used in Manu X 23 as the name of a caste namely the offspring of fallen (vrātya) Vaisyas

Another exception is made in favour of a Nishāda sthapati a Nishada chieftain. If it meant a chieftain of Nishādas it might be meant for a Kshatriya who happens to be a chieftain of Nishādas. Here it is meant for a chieftain who is himself a Nishāda a native settler. He is admitted to the Gavedhuka sacrifice

Again although as a rule the sacrificer must have finished his study of the Veda and be married a sacrifice is mentioned which a Brahmaṅgārī a student may perform. The case thus provided for is, yo brahmaṅgārī stīyam upēyāt sa gardabham pasum ālabheta. As these sacrifices are not upanīta and therefore without the sacred fires their sacrifices have to be performed with ordinary fires and the sacrificial offerings the puṇḍasas are not cooked in kapalas jars but on the earth while the avadānas (cuttings) heart tongue &c are sacrificed in water and not in fire. The Nishāda chieftain has to learn the necessary Vedic verses by heart without having passed through a regular course of Vedic study. The same applies to women, who have to recite certain verses during the sacrifice

That certain women are admitted to the sacrifice is distinctly stated by Katyāyana I 1 7 stri kāvīśeshāt

### SUTRA III

The sacrifice is prescribed by the three Vedas

#### Commentary

In order to know the whole of the sacrifice one Veda is not sufficient still less one śākhā (recension) only. The sacrifice is conceived as a whole and its members (angas) are described in different parts of the three Vedas

### SŪTRA IV

By the Rīg veda the Yagur veda, the Sama-veda (is the sacrifice prescribed)

## SÔTRA V

The Darsa pûrnamâsau, the new and full moon sacrifices, are prescribed by the *Rîg* veda and the Yagur veda

## SÔTRA VI

The Agnihotra is prescribed by the Yagur veda

## SÔTRA VII

The Agnishôma is prescribed by all

## Commentary

By saying all, the Atharva veda is supposed to be included at least according to one commentator

The Agnishôma requires sixteen priests the Pasu sacrifices six, the Kâturmâsyas five the Darsa pûrnamâsas four

## SÔTRA VIII

With the *Rîg* veda and Sâma veda the performance takes place with a loud voice (*ukêaish*)

## Commentary

Even lines of the Yagur veda, if they are contained in the *Rîg* veda and Sâma veda, would have to be pronounced with a loud voice. Certain mantras, however are excepted, viz the *gapa*, *abhimantrana* and *anumantrana*-mantras

## SÔTRA IX

With the Yagur-veda the performance takes place by murmuring (*upâmsu*)

## Commentary

This murmuring, *upâmsu* is described as a mere *opus operatum* the words being repeated without voice and without thought. One may see the movements of the vocal organs in murmuring but one should not hear them at a distance. If verses from the *Rîg*-veda or Sâma-veda

occur in the Yagur veda, they also have to be murmured  
See Katy I 3, 10

### SŪTRA X

With the exception of addresses, replies choosing  
of priests (pravaṛa) dialogues and commands

#### Commentary

As all these are meant to be understood by others they  
have therefore to be pronounced in a loud voice The  
address (asruta) is *om srāvaya* the reply (pratyāsruṭa)  
is *astu sraushat*<sup>1</sup> the choosing of priests (pravaṛa) is  
*agnir devo hotā*, a dialogue (samvāda) is brahman  
*prokshishyāmi om proksha* a command (sompresha)  
is *prokshanîr āsādaya*

### SŪTRA XI

In the Sâmidhenî hymns the recitation is to be  
between (the high and the low tone)

#### Commentary

The Sâmidhenîs are the hymns used for lighting the  
fire One commentator explains antarâ between as be-  
tween high tone (krushṭa) and the murmuring (upâmsu)  
Another distinguishes three high tones the krushṭa (also  
called târa or krauñṭa) the madhyama, and the  
mandra, and assigns the madhyama to the Sâmidhenî  
hymns The mandra notes come from the chest, the  
madhyama notes from the throat, the uttama notes  
from the head

### SŪTRA XII

Before the Agyabhâgas (such as the Âgya-por-  
tions at the Darśa purnamâsa), and at the morning  
Savana (oblation of Soma) the recitation is to be  
with the soft (mandra) voice

<sup>1</sup> See Hillebrandt Das Altind Neu und Vollmondsopfer p 94



**Commentary**

The pronunciation is loud *uḷḷaiḥ* but soft *mandra* Satyaviata restricts this rule to the passages mentioned in Sūtra X. He also treats the second part of Sūtras XII, XIII, and XIV as separate Sūtras.

**SŪTRA XIII**

Before the *Svishṭakṛit* (at the *Darsa pūrṇa masa*) sacrifice, and at the midday *Savana* the recitation is to be with the middle voice.

**SŪTRA XIV**

In the remainder and at the third *Savana* with the sharp (*krushṭa*) voice<sup>1</sup>.

**Commentary**

The remainder refers to the *Darsa purṇamāsa* sacrifice the three *Savanas* to the *Soma* sacrifice. *Satyavrata* takes all these rules as referring to the cases mentioned in Sūtra X.

**SŪTRA XV**

The movement of the voice is the same.

**Commentary**

In the three cases mentioned before the voice moves quickly when the words are to be pronounced high, slowly when low, and measuredly, when neither loud nor low.

**SŪTRA XVI**

The *Hotṛi*-priest performs with the *R̥g-veda*.

**SŪTRA XVII**

The *Udgâṭṛi* priest with the *Sāma veda*.

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<sup>1</sup> See on this *R̥g-veda Prātisākhya* 13. 17. *Asval* I, 5. 27, *Sākh* I 14. *Hillebrandt*, l. c. p. 103.

## SŪTRA XVIII

The Adhvaryu priest with the Yagur veda

## SŪTRA XIX

The Brahma-priest with all

## Commentary

'With all means with the three Vedas, because the Brahma priest, or superintendent of the whole sacrifice, must be acquainted with the three Vedas. Others would include the Atharva-veda

## SŪTRA XX

When it is expressly said or when it is rendered impossible, another priest also may act

## Commentary

Vipratishedha is explained by asambhava and asakti

## SŪTRA XXI

The priestly office (artvigya) belongs to the Brāhmaṇas

## Commentary

Sacrifices may be performed for Kshatriyas Vaisyas, and, in certain cases even for others, but never by any but Brāhmaṇas. The reason given for this is curious—because Brāhmaṇas only are able to eat the remains of a sacrifice. See Satap Br II 3 1 39 Kātyāyana IV 14, 11, also I, 2, 8, com

## SŪTRA XXII

For all sacrifices the fires are laid once

## Commentary

The sacrificial fires have to be arranged for the first time

by a peculiar ceremony, called the Agnyâdhâna. They are generally three (Treta) the Gârhapatya the father the Dakshina, the son and the Âhavanîya, the grand son. The first laying of the Gârhapatya fire altar takes place in spring for a Brâhmana, in summer for a Râganya, in winter for a Vaisya.

### SÛTRA XXIII

If it is said *guhota* 'he sacrifices' it should be known that *sarpis âgya* melted butter, is meant.

#### Commentary

*Sarpis* is here taken as an adjective running *yad asarpat tat sarpis abhavat*. *Âgya* is explained as *navanitavikâradravyagâtîyavakanañ sabdañ*, i.e. a word signifying any kind of substance made of fresh butter.

In the *Aitareya Brâhmana* I, 3, we read *âgyam vai devânâm surabhi ghrîtam manushyânâm ayutam pitrînâm navanîtam garbhânâm*, *Âgya* is sweet or fragrant to the gods, *ghrîta* to men, *ayuta* to the manes, *navanîta* to children. Here the commentator explains that *âgya* is butter, when melted (*vilînam sarpis*) *ghrîta*, when hardened. *Ayuta* sometimes called *astu*, is butter, when slightly melted, *nishpakva*, when thoroughly melted. According to *Kâtyâyana* I 8 37, *âgya* is of different kinds. It may be simple *ghrîta*, which as a rule should be made of the milk of cows. But in the absence of *âgya*, the milk of buffaloes (*mâhîsha*), or oil (*taila*), or sesam oil (*gârtîla*), or linseed oil (*atasîsneha*) &c, may be taken.

### SÛTRA XXIV

If it is said *guhota* it should be known that the *Adhvaryu* is meant as performer.

#### Commentary

Though there is a man who offers the sacrifice yet the actual homa, the throwing of butter &c into the fire, has to be performed by the *Adhvaryu* priest.

## SŪTRA XXV

Likewise, the spoon (*guhû*) as the vessel

## Commentary

*Guhû* the spoon, is so called because it is used for pouring out (*guhōti*, *homa*)

## SŪTRA XXVI

If the *guhû* has been elsewhere employed, let it be done with a ladle (*sruva*)

## Commentary

The *guhû* is a *sruk*, a spoon, the *sruva*, a ladle

## SŪTRA XXVII

The offering is made in the *Āhavantya* fire.

## SŪTRA XXVIII

The sacrificial vessels are kept from the first laying of the fires (*Ādhāna*) for the whole life

## Commentary

All sacrificial vessels and instruments are to be kept and most of them are burnt with the sacrificer at his death

## SŪTRA XXIX

At every sacrifice these vessels are to be purified

## SŪTRA XXX

The rule for the sacrifice are the Mantras and *Brāhmaṇas*

## SŪTRA XXXI

The name *Veda* belongs both to the Mantras and *Brāhmaṇas*.

## SÛTRA XXXII

The Brâhmanas are the precepts for the sacrifice

## SÛTRA XXXIII

The rest of the Brâhmana, that which does not contain precepts consists of explanations, i e re proof, praise, stories, and traditions

**Commentary**

It is difficult to find words corresponding to technical terms in Sanskrit. Arthavâda which I have translated by explanation means not only the telling of the meaning but likewise the telling of the object, parakṛti story means literally the action of another purâkalpa traditions means the former state The difference between the two is stated to be that parakṛti refers to the act of one person, purâkalpa to that of several This subject is fully treated in the Pûrva mîmâṃsâ. Satyavrata begins a new Sûtra with reproof (nindâ)

## SÛTRA XXXIV

All the rest are Mantras

## SÛTRA XXXV

But passages which are not handed down are not to be classed as Mantras, as for instance the pravarâ the words used in choosing priests, divine or human ūha, substitution of one word for another and nâmadheya-grahana the mentioning of the names of particular sacrificers

**Commentary**

The reason why such passages are not to be treated as Mantras is that they should not be subject to some of the preceding rules, as, for instance the murmuring enjoined in Sûtra IX Those passages naturally vary in each sacrifice With regard to the names a distinction is made

between the gārhyam nāma, the domestic name of a person such as Yagñasarman and the astrological name, such as Rauhina, derived from the star Rohini

### SŪTRA XXXVI

Likewise the sound of a carriage and the sound of a drum

#### Commentary

These sounds though serving for the sacrifice are not to be considered as liable to the rules given for the recitation of Mantras.

### SŪTRA XXXVII

The prohibition of reciting Mantras in the Svādhyāya does not apply to the sacrifice because there is then a different object

#### Commentary

Svādhyāya, i.e. self reading is the name given to the study of the Veda both in first learning and in afterwards repeating it. This study is under several restrictions, but these restrictions cease when the Veda is used for sacrificial purposes.

### SŪTRA XXXVIII

Sacrificial acts are accompanied by one Mantra

#### Commentary

If it is said that the priest cuts the plants with fourteen verses that means that there are fourteen plants to be cut and that one verse is used for each plant

### SŪTRA XXXIX

This applies also to sacrificial acts which have a number and are to be carried out by separate (repeated) acts.

**Commentary**

If a rule is given, such as *triṅ prokshatī* he sprinkles thrice the mantra which accompanies the act is recited once only. Again in the case of acts that require repetitions, such as rubbing, pounding, &c. the hymns are recited once only.

**SŪTRA XL**

The same applies to rubbing, sleeping, crossing a river, down-pours of rain, the conjuring of unlucky omens unless they happened some time ago.

**Commentary**

If several members of the body are to be rubbed, the verses required for the purpose are recited once only. A prayer is enjoined if one wakes during the night. If one wakes more than once that prayer is not to be repeated. In crossing a river the necessary verse is not to be repeated at every wave, nor during a down-pour, at every drop of rain. If some unlucky sight has to be conjured the conjuring verse is spoken once and not repeated, unless some time has elapsed and a new unlucky sight presents itself.

**SŪTRA XLI**

In case of a journey, however, one hymn is used till the object (of the journey) has been accomplished.

**Commentary**

I read *prayāṇe tu ā-arthanivṛttik*. Another reading is *arthanivṛttik*.

**SŪTRA XLII**

It is the same also with regard to acts which do not produce an immediate effect.

**Commentary**

The commentators distinguish between acts which

produce a visible effect such as pounding or sprinkling, and acts which do not, such as addressing, approaching, looking. The latter are called *asaṃnipātin*. Thus when the stones used for the preparation of Soma are addressed, the hymn which is used for addressing them is not repeated for each single stone, the same as in Sutra XL. Sūtras XLI and XLII are sometimes joined.

### SŪTRA XLIII

Repetition takes place in the case of the Havish *kṛt*, Adhrigu, Puroṇuvākyā, and Manotā hymns (because they have to be used) at different times.

#### Commentary

Havishkṛt adhrigu puroṇuvākyā-manotam is to be taken as a Dvandva compound.

The Havishkṛt hymn is an invocation when the *havis* is made. The Adhrigu hymn is *Daivyāṅ samitāraṅ* &c. The Puroṇuvākyā hymn is that which precedes the Yāgya, immediately after the Sampraiṣha. The Manotā hymn is *'Tvam hy agne prathamam manotā'* &c. These hymns are to be repeated, if the act which they accompany has to be repeated after a certain interval.

### SŪTRA XLIV

When it is expressly stated, one sacrificial act may be accompanied by many hymns.

#### Commentary

Thus we read, 'He takes the Abhri, the hoe, with four Mantras.

### SŪTRA XLV

One ought to let the beginnings of a sacrificial act coincide with the end of the Mantras.



**Commentary**

The mantra which indicates the nature and purpose of a sacrificial act should come first, and as soon as it has been finished the act should follow See Kāty I, 3, 5

**SŪTRA XLVI**

In the case of the âghara sprinkling of clarified butter and of dhârâ, pouring out of Soma, the beginning of the mantra and the act takes place at the same time

**SŪTRA XLVII**

Mantras are indicated by their first words

**Commentary**

These first words are often called Pratikas, and rules are given in Āsvalâyana's Srauta-sŭtras I, 1, 17-19, as to the number of words that should form such a pratika if it is meant for one verse for three verses or for a whole hymn According to Āsvalâyana if one foot is quoted it is meant for a verse, if an imperfect foot of an initial verse is quoted it is meant for a whole hymn, if more than a foot is quoted, it is meant for three verses

**SŪTRA XLVIII**

One should know that with the beginning of a following mantra, the former mantra is finished

**SŪTRA XLIX**

In the case of Hotrâ and Yâgamâna-mantras, an aggregation takes place

**Commentary**

Hotrâs are mantras recited by the Hotrî priest Yâgamânâs are mantras recited by the sacrificer himself They are hymns which accompany, but do not enjoin any sacrificial act

## SŪTRA L

In the case of the Yāgyās and Anuvākyas this (the aggregation) is optional

## Commentary

The Yāgyā is explained by prayakṣṣatī yāgyayā, the Anuvākyā by āhvayaty anuvākyayā. Sometimes more than one are mentioned, but in that case the priest is free to do as he likes. According to the same principle, when we read that one should sacrifice with rice or with barley that means that rice should be used after the rice-harvest barley after the barley harvest, and not that rice and barley should be used at the same time

## SŪTRA LI

It is the same with numbers

## Commentary

If we read that, as in the case of fees to be given to priests two seven eleven twelve, twenty-one, sixty or a hundred this means that either one or the other not that all should be given at the same time

## SŪTRA LII

But accumulation is meant in the buying (of Soma), in the redemption, and in initiation

## Commentary

When it is said that Soma is bought for a goat, gold &c that it is re-bought from the priests by means of a fee, or that at the time of the Dīkshā the purification and initiation of a sacrificer clothes gold grain &c, should be given, these are cases not of aut aut but of et e<sup>+</sup>

The Soma plant which is supposed to be bought from northern barbarians is botanically described in an Āyurvedic extract quoted in the Dhūrtasvāmī bhāṣyañikā (MS E I H 531 p 3<sup>b</sup>) as

syāmālāmlā ka nishpatrā kshirīnī tvakī māmśalā ślesh malā vamanī vallī somakhyā kṣhāgabhoganam The creeper called Soma is dark sour without leaves, milky fleshy on the surface, producing phlegm and vomiting food for goats

This passage, quoted from some Āyur vedic text is still the only one which gives an approximative description of the Soma plant Dr Hooker says that the predicates sour and milky point to *Sarcostemma* but the question is not decided yet For further information see George Watt The Soma Plant an extract from the third volume of the Dictionary of Economic Products of India and Hillebrandt Vedische Mythologie pp 14 seq

### SUTRA LIII

If one has performed an offering to Rudra, to the Rākshasas to Nirṛiti or to the Pitrīs if one has cut or broken or thrown away anything or rubbed oneself, &c, one should touch water

#### Commentary

The touching of water is for the sake of purification Nirasana is left out in some MSS The ka inserted after abhimarśanānī is explained as usual as including other acts also corresponding to our etc

### SŪTRA LIV

All priestly performances take place on the northern side of the Vihara

#### Commentary

Uttarata upakāraḥ has to be taken as a compound Vihara is explained as vihriyante gnayaḥ pātrānī ka yasmin dese i e the sacrificial ground Upakāra is explained as adhvaryavadīnām samkaraḥ and this samkara, according to Kātyāyana I 3, 42 is the path between the Kātvāla and Utkara, the Utkara being on the west, the prāntas on the east of the Vihāra. Kātyāyana I, 8, 26, expresses the same rule by uttarata upakāro yagñāḥ, the vihara being the place where the yagñā takes place

## SŪTRA LV

The priest should never turn away from the fire  
 he should never turn his back on the altar

## SŪTRA LVI

Nor from the Vihāra

## SŪTRA LVII

Sacrificial utensils should be turned inside, the  
 performers being outside

## Commentary

The meaning is that the priest should carry such things  
 as spoons vessels &c holding them towards the altar  
 The sacrificer and his wife should likewise be on the inside  
 of the priest and the priests should take precedence side  
 ways according to their rank

## SŪTRA LVIII

After a sacrificial object has been hallowed by a  
 Mantra the priest should not toss it about

## SŪTRA LIX

Sacrificial acts intended for the gods should be  
 performed by the priest towards the east or towards  
 the north after he has placed the Brahmanic cord  
 over the left and under the right arm (yagñopavi-  
 tin) and turning towards the right

## SŪTRA LX

Sacrificial acts intended for the Fathers should be  
 performed by the priest towards the south, after he  
 has placed the Brahmanic cord over the right and

under the left arm (prâñinâvîtin) and turning towards the left

### SÛTRA LXI

Ropes which have to be joined, should be joined by the priest from left to right, after having tied them from right to left

### SÛTRA LXII

Ropes which are not joined (single ropes) should be tied by the priest from left to right.

#### Commentary

The exact process here intended is not quite clear The ropes seem to have been made of vegetable fibres See Kâty I, 3, 15-17

### SÛTRA LXIII

Let a man sacrifice with the Amâvâsyâ sacrifice at the time of the Amâvâsyâ, new moon

#### Commentary

Amâ vâsyâ is the dwelling together, i e the conjunction, of sun and moon, an astronomical expression which was adopted in the common language of the people at a very early time. It does not occur, however, in the Rîg veda In our Sûtra amâvâsyâ is used in the sense both of new moon and new moon sacrifice

### SÛTRA LXIV

And let a man sacrifice with the Paurṇamâsyâ sacrifice at the time of the Paurṇamâsî full moon, thus it is said

#### Commentary

Here the full moon is called paurṇamâsî, the sacrifice paurṇamâsyâ. Satyavrata joins the two Sûtras in one and leaves out yageteti, which may have belonged to the commentary

## SŪTRA LXV

Let a man observe that full moon day as a day of abstinence on which the moon comes out full before

## Commentary

The full moon (paurṇamāsī) is really the very moment on which the moon is full and therefore begins to decrease. That moment on which sun and moon are as the Hindus said, at the greatest distance from each other is called the parva sandhi, the juncture of the two phases of the moon. Thus the name of paurṇamāsī belongs to the last day of the one and to the first day (pratipad) of the other phase and both days might be called paurṇamāsī. If therefore the moon is full on the afternoon the evening or the twilight of one day that day should be observed as a fast day and the next day should be the day of sacrifice.

The meaning of purastād which I have translated by before is doubtful. One commentator says it has no object, and should be dropped purastād ity etat padam asmin sūtra idānīmanvayaṃ nalabhate prayo ganābhāvāt. Purastād, before may, however, mean before the second day on which the real sacrifice takes place, and the commentator mentions purastāt paurṇamāsī as a name of the katurdaśī-yuktā, i.e. the full moon beginning on the fourteenth day. The same kind of full moon is also called Anumatī, Pūrvā paurṇamāsī, and Sandhyā-paurṇamāsī while that which takes place on the pratipad the first day of the lunar phase is called Rākā Utarā paurṇamāsī, Astamitoditā and Svah puritā.

Corresponding to these two kinds of Paurṇamāsī there are also two kinds of Amāvāsyā. That which falls on the fourteenth day is called Pūrvā amāvāsyā, or Sīnīvālī the *εἰς καὶ νέα*, that which falls on the pratipad the first day of the new phase is called Kūhū Uttarā amāvāsyā Svoyuktā. See also Ait Brāhm II, 4 Nir XI 31-32.

## SŪTRA LXVI

Or the day when one says, To-morrow it will be full

## Commentary

In that case the day before should be observed as a day of abstinence. The real full moon would then take place in the fore noon *purvāhṇe*, of the next day. Abstinence, *upavāsa*, consists in abstaining from meat and from *maithuna*, in shaving beard and head cutting the nails and what seems a curious provision in speaking the truth. See *Kāty Śrauta sūtras* II 1, 8-12

## SŪTRA LXVII

The *Vāgasaneyins* mention a third the *Kharvikā* full moon

## Commentary

*Kharva* means small. If one divides the night into twelve parts, and if in a portion of the twelfth part the greatest distance of sun and moon takes place then the full moon is called *kharvikā*, also *kshīṇā*. Or if on the sixteenth day the full moon takes place before noon that also is called *kharvika paurṇamāsī*. In that case abstinence or fasting takes place on the sixteenth day (*tasyām shoḍaśe-hany upavāsaḥ*). Both *paurṇamāsīs* are also called *sadyaskālā*.

## SŪTRA LXVIII

Let a man observe that new moon day (*amāvasyā*) as a day of abstinence, on which the moon is not seen

## Commentary

This *Sūtra* has to be connected with *Sūtra* LXV. The abstinence takes place on the day if the actual new moon, the nearest approach of sun and moon, falls on the afternoon, at night, or at twilight. And this new moon the junction of the fifteenth day and the *pratipad* is called *Kuhū*. We should read *amavāsyām*.

## SŪTRA LXIX

Or the day when one says, To morrow they will not see it

## Commentary

In that case when the real new moon takes place in the fore-noon abstinence is observed on the day before, and the new moon is called *Śinivalī* *Satyavrata* reads *svo yukta itī vā* instead of *svo na drashṭāra itī vā* *Dra shṭāraḥ* should be explained as *īkshitarāḥ*, they will not see it There is much difference of opinion on this subject among different *Sākhās* *Sūtrakāras*, and their commentators, see *Taitt Samh* III 4 9, *Weber Ind Stud*, V p 228

## SŪTRA LXX

The principal acts (*pradhāna*) prescribed in one (typical) performance follow the same special rules (*vidhāna*)

## Commentary

This *Sūtra* is variously explained *Satyavrata's* commentary which I have followed in the translation explains *pradhānāni* as *āgneyādīni*, i e the chief parts of such a sacrifice as the *Darsa-pūrṇamāsa* *vidhanāni* as *angāni* *Kapardisvāmin's* commentary also explains *vidhānāni* as the *angāni* of a *pradhānam* *pradhānam* as *pūrṇamāsa* &c. It would therefore mean that such ceremonies as the *āgneya* (*ashṭa kapala*) *āgnī shomīya* (*ekādasa-kapala*) and *upamsu* which form the *pradhanas* of the *Darsapūrṇamāsa* retain throughout the same *vidhānas* or *angas* as prescribed in one *Prakarana*, viz the *Darsapūrṇamāsa* The *Angas* or members are all the things used for sacrificial purposes milk, butter, grains, animals &c

## SŪTRA LXXI

The special rules are limited by (the purpose of) the (typical) performance (*prakarana*)



**Commentary**

Here the rules (vidhis) are again the Angas, which belong to a sacrifice as the members belong to the body

**SŪTRA LXXII**

If no special instruction is given (in the Śruti), the acts are general

**SŪTRA LXXIII**

If a special instruction is given, they are restricted

**Commentary**

Nirdeśa is explained as viśeṣa-śruti, and the meaning is supposed to be that unless such a special rule is given the Angas of all the Pradhāna acts remain the same, as for instance the Paryagnīkarāṇa the Prayāgas &c Special instructions are when it is said payasā maitravaruṇam sṛñātī, sruvena puroḍāsam anaktī he cooks the Maitravaruṇa with milk he anoints the Puroḍāsa with the spoon &c

**SŪTRA LXXIV**

The Aṣṭā-kapāla for Agni the Ekādasa kapāla for Agni Shomau, and the Upāmsu yāga (the muttered offering of butter), form the principal acts at the Paurṇamāsī, the full moon

**Commentary**

The Aṣṭā kapāla is the cake baked in eight cups, the Ekādasa-kapāla that baked in eleven cups and respectively destined for Agni and Soma What is meant are the sacrificial acts for which these cakes are used

**SŪTRA LXXV**

The other Hōmas are Anga

**Commentary**

The other acts such as the prayāgas and anuyāgas are auxiliary and have no promise of reward by themselves.

## SUTRA LXXVI

The Ashvâ kapâla for Agni the Ekâdasa-kapâla or Dvadasa kapâla for Indra Agni form the principal acts at the Amâvâsyâ the new moon in the case of one who does not sacrifice with Soma

## SŪTRA LXXVII

In the case of one who sacrifices with Soma, the second principal act is the Sâmnâyya (both at the full moon and new moon sacrifices)

## Commentary

The Sâmnâyya is a mixture of dadhi and payas, sour and sweet milk and is intended for Indra or Mahendra<sup>1</sup> It takes the place of the second Puroḍāsa at the new moon sacrifice

## SŪTRA LXXVIII

In the case of a Brâhmana, who does not sacrifice with Soma the Agnishomîya cake is omitted

## Commentary

This rule does not seem to be accepted by all schools It is not found in Kâtyâyana and Hiraṇyakesin observes Nasomayagino brahmanasyâgnishomiyâh puroḍaso vidyate ity ekeshâm See Hillebrandt l c p iii

## SŪTRA LXXIX

Without distinction of caste the Aindragna offering is omitted for one who offers the Sâmnâyya

## Commentary

Even though he be not a Somayagin says the commentary

<sup>1</sup> Vaidya in his Dictionary explains it however as any substance mixed with clarified butter and offered as a burnt offering which can hardly be right.

THIS whole matter is summed up in Kapardin's commentary *Amāvāsyāyām asomayāgīna aindrāgna sām nāyyayor vikalpaḥ Paurṇamāsyām tv asomayāgīno brāhmaṇasyāgnishomīyayāgābhāvaḥ. Tadrāhitāpī paurṇamāsī puruṣhārtham sādhayati Tatra dvayor eva hi yāgayoḥ paurṇamāsīsabdavyatvam asti, pratyekam nāmāyogāt. Tasmād agnishomīyayāgarahitāu evetarau puruṣhārtham sādhayataḥ*

### SŪTRA LXXX

The *Pitṛi yagña* the sacrifice to the fathers, is not *Anga* (auxiliary) because its own time is prescribed

#### Commentary

The text should be *pitṛiyagñāḥ svakālavidhānad anangaḥ syat* This sacrifice for the Manes, called also the *Pinda pitṛiyagña* falls under the new moon sacrifice but is to be considered as a *pradhāna*, a primary sacrifice not as an *anga*, a member of the *Darsa*

### SŪTRA LXXXI

Also because it is enumerated like the *Darsa pūrṇamāsa* sacrifice.

#### Commentary

This refers to such passages from the *Brahmanas* as There are four great sacrifices, the *Agnihotram* the *Darsapūrṇamāsau*, the *Kāturmasyāni*, and the *Pinda pitṛiyagñāḥ*

### SŪTRA LXXXII

Also, because, when the *Amāvāsyā* sacrifice is barred, the *Pitṛiyagña* is seen to take place

### SŪTRA LXXXIII

A principal act (*pradhāna*) is accompanied by auxiliary acts (*anga*)

### Commentary

This Sūtra forms sometimes part of the preceding Sūtra, and would then refer to the *Pitṛiyagñā* only

### SŪTRA LXXXIV

A principal act is what has its own name and is prescribed with special reference to place, time, and performer

### Commentary

This Sūtra is sometimes divided into two the first *dese kâle kartariti nirdisyate* the second *asvasabdam yat* The following are given as illustrations If it is said that 'he should sacrifice with the *Vaisvadeva* on a slope inclined to the East we have the locality If it is said that he should sacrifice with the *Vâgapeya* in autumn, we have the time If it is said that the sacrificer himself should offer the *Agnihotra* on a *parvan* (change of the moon), we have the performer In each of these cases, therefore the prescribed sacrificial act is a *pradhâna sângam* a principal act with auxiliary members

### SŪTRA LXXXV

The *Darvī* homa (libation from a ladle) stands by itself

### Commentary

*Apurva* is explained by the commentator, not in its usual sense of miraculous, but as not being subject to the former regulations

### SŪTRA LXXXVI

They are ordered by the word *guhōti*, he pours out

### SŪTRA LXXXVII

They are offered with the word *Svâhâ*

### Commentary

According to *Kātyāyana* I 2 6-7 the *guhōtis* are

offered sitting, the yagatis standing See Sūtra XCII The guhoti acts consist in pouring melted butter into the fire of the Ahavaniya altar which is so called because 'ahū yante sminn ahutayaḥ kshipyanta iti

### SŪTRA LXXXVIII

Taking (the butter) once

### SŪTRA LXXXIX

Or if there are several Ahutis taking (the butter) for each Āhuti

### SŪTRA XC

Or, doing as he likes in dividing (the butter)

#### Commentary

These three Sūtras belong together They teach that one slice (avadāna) of butter should be taken melted and poured on the Āhavanīya fire or if there are more than one āhuti then one slice should be taken for each This however is made optional again by the last Sūtra

### SŪTRA XCI

There is no fuel (in the Darvi homa), except at the Agnihotra

#### Commentary

In the case of the Agnihotra it is distinctly stated dve samidhau ādadhyaṭ let him lay down two sticks

### SŪTRA XCII

One pours out (guhoti) the Darvi homas sitting west of the Ahavaniya fire, and bending the right knee, or not bending it

### SŪTRA XCIII

If it is distinctly stated, it is done in a different way

## Commentary

The vidhi contained in Sūtra XCII is therefore called autsargika general and liable to exceptions as when it is said, that he turns to the east

## SŪTRA XCIV

One pours out (guhōti) all āhutis west of the Āhavanīya fire passing (the altar) southward and then turning to the north

## SŪTRA XCV

The Āsruta and Pratyāsruta the Yāgyâ and Anuvakyâ, the Upastarāṇa and Abhīgharāṇa with the slicings the Katurgrīhita also and the Vashatkāra constitute the Darvi homas

## Commentary

The Āsruta is â siāvaya, the Pratyāsruta, astu sraushat Anuvākya and Yāgya are verses the first inviting the deity the second accompanying the sacrifice Whenever vegetable animal or sāmṇāyya offerings have to be sliced, upastarāṇa spreading and abhīgharāṇa sprinkling with fat take place With āgya offerings there is Katurgrīhita (taking four times) and the Vashatkāra

## SŪTRA XCVI

With āhutis one should let the act (the pouring out) take place after the Vashatkāra has been made, or while it is being made

## Commentary

The Vashatkāra consists in the word Vashat to be uttered by the Hotṛ priest The five sacrificial interjections are svāhā, sraushat, vaushat vashat and svadhā

## SŪTRA XCVII

With the Grahas the act should be made to coincide with the Upayāma

## Commentary

Grahas are offerings of Soma and likewise the vessels (kāmāsa) in which the Soma is offered. The Soma is offered with the words upayāma gr̥hīto sī and while these words are being uttered, the fluid should be poured out (dharam sravayet)

## SŪTRA XCVIII

With the Ishṭakās, the act should be made to coincide with the words tayā deva tena

## Commentary

When the different ishṭakas or bricks are placed together for building an altar &c, the act itself begins with the first and ends with the last words of the accompanying verse

## SŪTRA XCIX

When there is a number of Puroḍāśas, one should slice off one after another, saying for each portion vyāvartadhvam (separate)¹

## Commentary

Puroḍāśa is a cake made of meal (pakvaḥ piṣṭapīṇḍaḥ), different from kṛṣṇa which is more of a pulse consisting of grains of rice or barley, and clarified butter (ghṛītatandūlo bhayātmakam). This puroḍāśa cake has to be divided for presentation to different deities. If there are more than two deities, the plural vyāvartadhvam, separate has to be used

## SŪTRA C

When the two last are sliced off, he should say for each portion, vyāvartethām, separate ye two¹

## Commentary

Each slice, avadāna is said to be about a thumb's breadth. In the case of sāmṇāyya the mixture of sour and sweet milk, a kind of coagulated sour milk, each portion is to be of the same breadth, but as it is fluid it is

taken out with a ladle (sruva) of a corresponding size, see Kātyāyana I 9 7

### SŪTRA CI

For these two last portions he makes the indication of the deity

#### Commentary

With the earlier portions there is a rule which of two gods should have the first or the second portion. With the last couple however, the priest may himself assign whichever portion he likes to one or the other god. The commentary says svayam eva idam asya iti sankalpayet.

### SŪTRA CII

When there is a number of *Karus* and *Puroḍāśas*, one separates what belongs to the *Karus* and what belongs to the *Puroḍāśas*, before the strewing

#### Commentary

Prāḡ adhivapanāt, before the strewing, is explained by prāḡ adhivapanarthakṛishṇāgīnādanāt, before one takes the black skin which is used for the strewing

### SŪTRA CIII

One then marks the two (the materials for the *Karus* and the *Puroḍāśas*) according to the deities (for whom they are intended)

### SŪTRA CIV

Let the word idam be the rule

#### Commentary

This means that the offering (havis) intended for each deity should be pointed out by the words idam, this *Agneḥ*, is for Agni, &c. Thus we read with regard to the offerings intended for certain gods and goddesses idam Dhātur, idam Anumatyā, Rākāyāḥ Sīnīvālyāḥ, Kuhvāḥ



## SÛTRA CV

All this applies also to *Karus* and *Purodâsas* which are separated.

## Commentary

The commentary explains *vyatishikta* by *anyonyam vyavahita* though it is difficult to see how it can have that meaning. It is said that in the *Vaisvadeva* the *Karus* and *Purodâsas* are *vyatishikta*, but that they also have to be divided before the *adhivapana* and to be marked for each deity. Thus we read *Idam Agne<sup>h</sup> Savitu<sup>h</sup> Pûshno Marutâm Dyavapṛithivyo<sup>h</sup> &c*

## SÛTRA CVI

At the time when the *Kapâlas* are put on the fire, one puts on the *karu* with the first *kapala* verse

## Commentary

*Karu* is here used for the vessel for boiling the *karu* the *karusthâlî*. The first of these verses is *dhrishṭi<sup>h</sup> asî*. *Kapâlas* are the jars in which the rice is cooked

## SÛTRA CVII

The verse is adapted and changed to *dhruvo sî*

## Commentary

*Samnâma* means the same as *uha* i.e. the modification of a verse so as to adapt it to the object for which it is used. In our case, *karu* being a masculine, *dhrishṭi<sup>h</sup>*, a feminine, is replaced by *dhruva*, a masculine

## SÛTRA CVIII

At the time when the meal is to be cleansed, one cleanses the grains

## Commentary

This takes place after the *karu* pot has been put on. The *tandulas* are the unhusked grains *p shîta* is the

ground flour In Sanskrit a distinction is made between *sasya*, the corn in the field *dhānya* corn with the husk, *tandula* grains without husks *anna* roasted grains

## SŪTRA CIX

At the time of cooking (*adhīrapana*) one throws the grains in with the cooking verse

## Commentary

This verse is *gharmo si*

## SŪTRA CX

Without taking the *karu* (out of the *sthāli*) one puts it down

## SŪTRA CXI

At the *Darsa pūrṇamāsa* sacrifices there are fifteen *Sāmīdhenis*

## Commentary

*Sāmīdhenis* are particular verses recited while the fire is being kindled The first and last verses are repeated thrice, so as to make fifteen in all

## SŪTRA CXII

At the *Ishṭi* and *Paśubandha* sacrifices there are seventeen *Sāmīdhenis* when they are so handed down

## SŪTRA CXIII

When it is said that wishful *ishṭis* are performed in a murmur, this means that the names of the chief deities are pronounced in a murmur (likewise the *yāgyâ* and *anuvākyâ*)

## SŪTRA CXIV

The *Darsa pūrṇamāsa* sacrifice is the *Prakṛiti* or norm for all *ishṭis*.

### Commentary

The Sûtras, in describing the performance of certain sacrifices treat some of them in full detail. These are called *prakṛti*. *Prakriyante=smiṇ dharmā iti prakaraṇam prakṛtiḥ*. They form the type of other sacrifices which are therefore looked upon as mere modifications, *vikṛti*, and in describing them those points only are fully described in which they differ from their *prakṛti*. A sacrifice which is a *vikṛti* may again become the *prakṛti* of another sacrifice. This system is no doubt compendious but it is not free from difficulty, and, in some cases, from uncertainty. It shows how much system there is in the Indian sacrifices, and how fully and minutely that system must have been elaborated before it assumed that form in which we find it in the *Brāhmaṇas* and *Sûtras*. It must not be supposed that the sacrifices which serve as *prakṛti* are therefore historically the most ancient.

### SÛTRA CXV

It is also the norm for the *Agnīshomīya Pasu*, the animal sacrifice for *Agnī Shomau*

### SÛTRA CXVI

And this is the norm for the *Savaniya*

### SÛTRA CXVII

And the *Savaniya* is the norm for the *Aikâ-dasinas*

### SÛTRA CXVIII

And the *Aikâdasinas* are the norm for the *Pasuganas*

### Commentary

The rules for the *Pasuganas* are therefore to be taken over from the *Aikâdasinas*, the *Savaniya* the *Agnī shomīya pasu*, and the *Darsa pûrnamâsa*, so far as they have been modified in each particular and are

finally determined by the rules of each *Pasugana* as for instance the *Āditya pasu*

### SÔTRA CXIX

The *Vaisvadeva* is the norm for the *Varuna praghâsa Sâkamedha*, and *Sîra*

#### Commentary

The *Vaisvadeva*, beginning, like the *Darsa pūrṇa māsā*, with an *Āgneya ashṭakapāla* takes certain rules from the *Darsa pūrṇamāsā* and transfers these, together with its own as for instance, the nine *prayāgas*, to the *Varuna praghâsa*, &c

### SÔTRA CXX

The *Vaisvadevika Ekakapāla* is the norm for all *Ekakapālas*

#### Commentary

The *Ekakapāla* is a *puroḍāsa* cake, baked in one *kapāla*. It is fully described in the *Vaisvadeva* and then becomes the norm of all *Ekakapālas*. An *ekaka pāla* cake is not divided

### SÔTRA CXXI

The *Vaisvadevī Amikshâ* is the norm for the *Amikshâs* (a preparation of milk)

### SÔTRA CXXII

Here the *Vikâra*, the modification, is perceived from similarity

#### Commentary

If it has once been laid down that the *Darsa pūrṇa māsā* is the *prakṛiti* or norm for all *ishṭis*, then similarity determines the modification in all details, such as the offerings and the gods to whom offerings are made. Thus *Karu*, being a vegetable offering would rank as a *vikâra* of *puroḍāsa* which occurs in the *Darsa pūrṇamāsā* sacrifice, and is lik vegetable. Honey and water

would be looked upon as most like the Āgya in the Darsa purnamāsa. Amikshā a preparation of milk, would come nearest to the Sāmnāyya which is a mixture of sour and sweet milk.

### SŪTRA CXXIII

Offerings for one deity are vikāras of the Āgneya

#### Commentary

In the Darsa purnamāsa, which is the prakṛti of the iṣtis, the purodāsa for Agni is meant for one deity. Hence all offerings to one deity in the vikṛtis follow the general rules of the Agneya purodāsa, as described in the Darsa purnamāsa for instance the kṛiṣṭi for Surya, the Dvādasa kapāla for Savitra.

### SŪTRA CXXIV

Offerings for two deities are vikāras of the Agnīshomīya

#### Commentary

They must however, be vegetable offerings because the purodāsa for Agni Shomau is a vegetable offering. As an instance, the Āgnavaiśvaya Ekadasakapāla is quoted. Agnīshomīya has a short a but the first a in āgnavaiśvaya is long.

### SŪTRA CXXV

Offerings for many deities are vikāras also of the Aindragna

#### Commentary

The ka in bahudevātās ka is explained by the commentary as intended to include the Āgnavaiśvaya also. Any offering intended for more than one deity may be considered as intended for many deities.

### SŪTRA CXXVI

They are optionally vikāras of the Aindragna

## Commentary

Sometimes these two Sūtras are combined into one. The commentator however sees in the *vā* of *aindrāgnavikāḥ* a deeper meaning. Agni Shomau, he says consists of four *Indragṇi* of three syllables. Therefore if the name of more than one deity consists of four syllables it should be treated as a *vikāra* of the *Agnishomiya* if of less than four syllables as a *vikāḥ* of the *Aindrāḡna*.

## SUTRA CXXVII

An exception must be made in the case of the gods of the *prakṛti* as, for instance, the *Aindra puroḍāsa*, the *Saumya karu*

## Commentary

The exception applies to cases where the offering in a *vikṛti* sacrifice is meant for the same principal deities as those of the *prakṛti* offering. For instance in the *Darsa-pūṛṇamasa* Agni and Soma are the deities of the *Agnishomiya*. Indra and Agni of the *Aindrāḡna*. If then in one of the secondary or *vikṛti* sacrifices there occurs an *Aindra puroḍāsa* or a *Saumya karu* then the *Aindra puroḍāsa* is treated as a *vikāra* of the *Aindrāḡna* the *Saumya karu* as a *vikāra* of the *Agnishomiya*. The *Somendra karu* also as its principal deity is Soma, would follow the *Agnishomiya* the *Indrāsomiya puroḍāsa* as its principal deity is Indra, would follow the *Aindrāḡna*.

## SŪTRA CXXVIII

If there is sameness both in the offering and in the deity then the offering prevails

## Commentary

If a *karu* for *Pragāpati* occurs in a *vikṛti* sacrifice it would follow that being offered to *Pragāpati* it should be offered with murmuring, but, as it is a vegetable offering it follows the norm of the *puroḍāsa*, though the *puroḍāsa* is intended for Agni.

## SŪTRA CXXIX

If there is contradiction with regard to the substance and the preparation of an offering the substance prevails

## Commentary

A puroḍāśa may be made of vr̥hiḥ rice or of n̥ivāra, wild growing rice. The wild rice has to be pounded, but not the good rice. The preparation however has to yield in a vikṛitiḥ the important point being the substance.

## SŪTRA CXXX

If there is contradiction with regard to the substance, the object prevails

## Commentary

An example makes the meaning of this Sūtra quite clear. Generally the yūpa or sacrificial post for fastening sacrificial animals is made of Khadīra wood. But if a post made of wood is not strong enough to hold the animal, then an iron post is to be used the object being the fastening of the animal while the material is of less consequence.

## SŪTRA CXXXI

In a Prakṛitiḥ sacrifice there is no Ūha, modification of the mantras

## Commentary

Certain mantras of the Veda have to be slightly altered, when their application varies. In the normal sacrifices however no such alteration takes place.

## SŪTRA CXXXII

In a Vikṛitiḥ sacrifice modification takes place, according to the sense, but not in an arthavāda.

## Commentary

Some mantras remain the same in the Vikṛitiḥ as in the Prakṛitiḥ. Others have to be modified so as to be

adapted to anything new that has to be. If, for instance, there is a Puroḍāsa for Agni in the Prakṛiti and in its place a Puroḍāsa for Sūrya in the Vikṛiti then we must place Sūrya instead of Agni in the dedicatory mantra

### SŪTRA CXXXIII

When we hear words referring to something else, that is arthavāda

#### Commentary

Arthavāda is generally explained as anything occurring in the Brāhmaṇas which is not vidhi or command. Here however, it refers to Mantras or passages recited at the sacrifice. We saw how such passages, if they referred to some part of the sacrifice had to be modified under certain circumstances according to the sense. Here we are told that passages which do not refer to anything special in the sacrifice are arthavāda and remain unmodified. All this is expressed by the words paravākyaśravanāt. Vākya stands for padāni words such as are used in the nivāpa mantra &c. Some of these words are called samavetārthāni, because they tell of something connected with the performance of the sacrifice as, for instance Agnaye gushṭam nirvapāmi I offer what is acceptable to Agni, others are asamavetārthāni, as, for instance, Devasya tvā Savituḥ prasave. When such passages which are not connected with some sacrificial act occur (śravanāt), they naturally remain unaltered.

### SŪTRA CXXXIV

If what is prescribed is absent, a substitute is to be taken according to similarity

#### Commentary

Here we have no longer modification, but substitution (pratiniḍhi). In cases where anything special that has been prescribed is wanting a substitute must be chosen, as similar as possible, and producing a similar effect.



According to *Mandana's Trikāṇḍa* the degrees of similarity are to be determined in the following order:

Kāryai rūpais tathā pañchaiḥ kṣhūnaiḥ pushpaiḥ phalair  
apī

Gandhai rasaiḥ sadṛśg grāhyam purvālabhe param param

‘What is similar by effect by shape, by leaves by mill by flowers, and by fruit By smell or by taste is to be taken one after the other if the former cannot be found

### SŪTRA CXXXV

If there is nothing very like something a little like may be substituted, only it must not be prohibited

#### Commentary

If in a *kāru* of mudgas kidney beans *phaseolus mungo* these kidney beans should fail a substitute may be taken but that substitute must not be *māshas phaseolus radiatus*, because these *māshas* are expressly forbidden, for it is said *Ayagñīyā vai māshāḥ* ‘*Māshas* are not fit for sacrifice

### SŪTRA CXXXVI

The substitute should take the nature of that for which it is substituted

#### Commentary

*Taddharma* having the same qualities If for instance *nīvāra* has been substituted for *vrihi* it should be treated as if it were *vrihi*. The name *vrihi* should remain and should not be replaced by *nīvāra* just as *Soma* if replaced by *putikā*, is still called *Soma*. Thus when in the course of a sacrifice *vrihi* has once been replaced by *nīvāra* and *vrihi* can be procured afterwards yet *nīvāra* is then to be retained to the end. If however the substituted *nīvāra* also come to an end and afterwards both *nīvāra* and *vrihi* are forthcoming then *vrihi* has the preference. If neither be forthcoming then some substitute is to be taken that approaches nearest to the substitute the *nīvāra*, not to the

original *vrihi*. Further, if a choice has been allowed between *vrihi* rice and *yava*, barley and *vrihi* has been chosen, and afterwards, as substitute for *vrihi* *nivāra* then if *nivāra* come to an end, and in the absence of *vrihi* when a new supply of both *nivāra* and *yava* has been obtained the *yava* is to be avoided, and the original substitute for *vrihi* the *nivāra* must be retained. In most of these cases, however a certain penance also (*prāyaścitta*) is required.

## SŪTRA CXXXVII

If something is wanting in the measure let him finish with the rest

## Commentary

If it is said that a *puroḍāsa* should be as large as a horse's hoof, and there is not quite so much left, yet what ever is left should be used to finish the offering.

## SŪTRA CXXXVIII

Substitution does not apply to the master the altar fire, the deity the word the act, and a prohibition.

## Commentary

The master is meant for the sacrificer himself and his wife. Their place cannot, of course, be taken by anybody else. The altar-fire is supposed to have a supernatural power, and cannot be replaced by any other fire. Nothing can take the place of the invoked deities nor of the words used in the mantras addressed to them, nor can the sacrifice itself be replaced by any other act. Lastly when it is said that *māshas*, *varakas* *kodravas* are not fit for sacrifice or that a man ought not to sacrifice with what should not be eaten by *Aryas* nothing else can be substituted for what is thus prohibited.

## SŪTRA CXXXIX

The *Prakṛti* stops from three causes from a corollary, from a prohibition, and from loss of purpose.

**Commentary**

A corollary (pratyāmnāna) occurs, when it is said, 'instead of Kusa grass, let him make a barhis of reeds'. A prohibition (pratishedha) occurs when it is said he does not choose an Ārsheya. Loss of purpose (arthalopa) occurs when peshana, pounding, would refer to *karu* a pulse, that cannot be pounded, while grains can be.

**SŪTRA CXL**

The Agnishōma is the Prakṛti of the Ekāha sacrifices.

**Commentary**

The Ekāha are sacrifices accomplished in one day.

**SŪTRA CXLI**

The Dvādasaha is the Prakṛti of the Aharganas.

**Commentary**

The Dvādasāha lasts twelve days and is a Soma sacrifice. It is either an Ahīna or a Sattrā. An Ahargana is a series of daily and nightly sacrifices. Those which last from two nights to eleven nights are called Ahīna. Those which last from thirteen to one hundred nights or more are called Sattras.

**SŪTRA CXLII**

The Gavāmayana is the Prakṛti of the Samvatsarikas.

**Commentary**

The Gavāmayana lasts three years and it is the type of all Sām̐vatsarika sacrifices, whether they last one, two, three or more years. They all belong to the class of Sattras.

**SŪTRA CXLIII**

Of the Nīkāya sacrifices the first serves as Prakṛti.

## Commentary

Among the Nīkāyī sacrifices lit those which consist of a number all having the same name, but different rewards the first is the prakṛti of the subsequent ones. The commentator calls them sādyaśkra &c, and mentions as the first the Agniśtoma. See Sutra CXLVI and Weber Ind Stud XIII, p 218

## SŪTRA CXLIV

At the Agniśtoma there is the Uttara vedī

## Commentary

The commentator explains this by saying that at the Soma sacrifices i.e. at the Agniśtoma Ukthya, Shodāsin and Atirātra the fire is carried from the Āhavanīya to the Uttara vedī, which is also called the Soma altar

## SŪTRA CXLV

The fire is valid for the successive sacrifices

## Commentary

This fire refers to the fire on the Uttara vedī mentioned in the preceding Sutra and the object of the Sūtra seems to be to include the act of lighting the fire on the Uttara vedī in the Prakṛti though properly speaking it does not form part of the Agniśtoma. But I cannot quite understand the argument of the commentator

## SŪTRA CXLVI

This does not apply to the Sādyaśkras, the Vāgapeya, the Shodāsin, and the Sārasvata Sattra

## Commentary

With regard to the Shodāsin and its vikāra the Vāgapeya, the laying of the fire is not mentioned. In the case of the Sādyaśkras it becomes impossible, because they have to be quickly finished. In the case of the Sārasvata Sattra there is the same difficulty on account of not remaining in the same place (anavasthāpān āgnis kīyate)

## SŪTRA CXLVII

A sacrificer wishes the object of his sacrifice at the beginning of the sacrifice

## Commentary

Some MSS read *kāmayeta*, 'he should wish', but the commentator explains that such a command (*vidhi*) is unnecessary because it is natural to form a wish (*svataḥ siddhatvāt*)

## SŪTRA CXLVIII

At the beginning of a special part of the sacrifice one should wish the object of that part of the sacrifice

## Commentary

The commentary though objecting and objecting rightly, to *kāmayeta*, 'he should wish' in the preceding Sūtra, accepts *kāmayeta* as determining the present Sūtra saying *kāmayetety anuvartate*. One should read *yagñāṅgakāmam*, not *yagñakāmam* for the commentary explains it by *yagñāṅgaphalasankalpāt*. Whether it was really intended that there should be a special wish for each part or subsidiary act of a sacrifice (*yagñāṅga*) is another question, but the commentator evidently thought so.

Kātyāyana, who treats the same subject (1.2.10 seq) states that there should be this desire for a reward for certain sacrifices which are offered for a certain purpose as, for instance the *Dvādaśaha* but that there are no such motives for other sacrifices and parts of sacrifices. He mentions, first of all a *niyama* a precept for the sacrifice such as 'Speak the truth'. Then a *nimitta*, a special cause as when some accident has taken place that must be remedied, for instance, when the house has been burnt down &c. Thirdly the *Agnihotra* the morning and evening Homa. fourthly the *Darsa pūr amasau* fifthly the *Dākshāyana*, a *vikṛiti* of the *Darsa pūrnamasau* the *Āgrayana*, sixthly the *Nirūḍha pasu* the animal sacrifice. All these have to be performed as a sacred

duty, and without any view to special rewards Thus we read in *Vāsishṭha*

*Avasyam brāhmaṇo gṇin ādadhita darsapurnamāsāgrayaneshṭīkāturmāsyapasusomais ka yageta* A Brahmana should without fail place his fires and offer the Darsa purnamāsa the Āgrayaneshṭī the Kāturmasyas the Pasu and the Soma sacrifices

Hārīta says *Pākayagñān yagen nityam haviryagñāms ka nityasaḥ Somāms ka vidhipurvena ya ikṣhed dharmam avyayam* Let a man offer the Pākayagñās always, always also the Haviryagñās and the Soma sacrifices according to rule if he wishes for eternal merit The object of these sacrifices is *aparimitaniḥsreyasarūpa-moksha* eternal happiness and hence they have to be performed during life at certain seasons without any special occasion (*numitta*), and without any special object (*kāma*) According to most authorities however, they have to be performed during thirty years only After that the Agnihotra only has to be kept up The proper seasons for these sacrifices are given by Manu, IV, 25-27

A Brāhmaṇa shall always offer the Agnihotra at the beginning or at the end of the day and of the night and the Darsa and Purnamāsa (*ishṭis*) at the end of each half month

When the old grain has been consumed the (*Āgrayana*) *Ishṭi* with new grain at the end of the (three) seasons the (*Kāturmāsyā*) sacrifices, at the solstices an animal (sacrifice) at the end of the year Soma offerings,

A Brahmana who keeps sacred fires shall if he desires to live long, not eat new grain or meat, without having offered the (*Āgrayana*) *Ishṭi* with new grain and an animal (sacrifice)<sup>1</sup>

These Pākayagñās Haviryagñās or *ishṭis*, and Soma sacrifices are enumerated by Gautama<sup>2</sup>, as follows

<sup>1</sup> See Manu transl by Bühler S B E XXV, who quotes to the same purpose Gaut. VIII 19-20 Vās. XI, 46 Vi LIX -9 Baudh II 4 23 Yâgñ I, 97 124-125

<sup>2</sup> Kātyāyana, p 34

Seven Palasamsthās	Seven Haviryagñasamsthās	Seven Somasamsthās
(1) Ashṭakā,	(1) Agnyadheyam	(1) Agnishōmaḥ
(2) Pārvanam	(2) Agnihotram,	(2) Atyagnishōmaḥ
(3) Srāddham	(3) Darsapūrnāmāsau	(3) Ukthyaḥ
(4) Sravanī	(4) Katurmasyanī <sup>1</sup>	(4) Shodasī <sup>2</sup>
(5) Āgrahayanī	(5) Āgrayaneshḥ	(5) Vāgapeyaḥ,
(6) Kaitrī	(6) Nirūdhāparubandhaḥ	(6) Atirātraḥ
(7) Āsvayugi	(7) Sautrāmanī	(7) Aptoryāmaḥ

In a commentary on Dhūrtasvāmin's Āpastambasūtra-bhāṣhya (MS E I H 137) another list is given

Pākayagñas	Haviryagñas	Somayagñas
(1) Aupāsanaḥ	Agnihotram,	Agnishōmaḥ
(2) Vaisvadevam	Darsapūrnāmāsau,	Atyagnishōmaḥ
(3) Pārvanam	Āgrayanam	Ukthyaḥ
(4) Ashṭakā	Katurmasyānī	Shodasī
(5) Māsusrāddham,	Nirūdhāparubandhaḥ	Vāgapeyaḥ
(6) Sarpabaliḥ	Sautrāmanī	Atirātraḥ
(7) Īśānabaliḥ	Pindapitryagñāḥ	Aptoryāmaḥ

This list is nearly the same as one given by Satyavrata Sāmāsrmanī in the Ushā. He gives, however another list which is

Seven Pākasamsthās	Seven Havīṣsamsthās	Seven Somasamsthās
(1) Sāyamihomaḥ	Agnivādheyam,	Agnishōmaḥ,
(2) Pratarhomaḥ	Agnihotram	Atyagnishōmaḥ
(3) Sthālīpāka	Darsa	Ukthyaḥ
(4) Navayagñāḥ	Paurṇāmāsau	Shodasī
(5) Vaisvadevam	Āgrayana	Vāgapeyaḥ
(6) Pitryagñāḥ	Katurmāsyānī,	Atirātraḥ
(7) Ashṭakā	Parubandhaḥ	Aptoryāmaḥ

According to the substances offered sacrifices are some-

<sup>1</sup> Vaisvadevam parva, Varuṇapraghasānī sākamedhāḥ

<sup>2</sup> Agnishōma, Ukthya Atirātra sometimes Shodasī are the original Soma sacrifices, Atyagnishōma Vāgapeya and Aptoryāma are later. See Weber Ind. Stud. X pp 352 391

times divided into vegetable and animal sacrifices The vegetable substances are, *tanḍulāḥ* *piṣṭāni*, *phalīkaraṇāḥ* *puroḍasaḥ* *odanaḥ* *yavāgūḥ* *prithukāḥ* *lāgāḥ* *dhānāḥ*, and *aktavaḥ* The animal substances are *payāḥ* *dadhi*, *āgyam* *āmikshā* *vāginam* *vapā* *tvakāḥ* *māmsam*, *lohitaṁ* and *pasurasaḥ*

### SŪTRA CXLIX

If there are fewer Mantras and more (sacrificial) acts then after dividing them into equal parts let him perform the former with the former, the latter with the latter

#### Commentary

It happens for instance, in certain *ishṭis* that a pair of Yāgyā and Anuvākyā mantras is given but six acts In that case one half of the mantras is used for one half of the acts and the other half of the mantras for the other half of the acts

### SŪTRA CL

If there are fewer acts and more Mantras let him perform and act with one mantra, those which remain are optional, as the materials for the sacrificial post

#### Commentary

Kapardisvāmīn seems to have divided this Sūtra into three, the second being *avasishṭā vikalpārthāḥ* the third *yatha yupaḍravyaṁiti* But it is better to take it as one, as it is in MS 1676

If there are, for instance fourteen vapanas while there are many more mantras let him select fourteen mantras and use them for each vapana while the rest will be useful for another performance A similar case occurs when different kinds of wood are recommended for making the sacrificial post or when rice or barley are recommended for an offering Here a choice has to be made The *iti* at the end is explained as showing that there are other instances of the same kind



## SŪTRA CLI

From the end there takes place omission or addition

## Commentary

This refers again to the same subject namely what has to be done if there are either more or less mantras than there are acts which they are to accompany. In that case it is here allowed to use as many mantras as there are acts and to drop the rest of the mantras. Or if there are less mantras than there are acts then after the mantras have been equally divided the last verse is to be multiplied. For instance, in the Dvikapâla sacrifice for the two Asvins the placing of the two kapâlas is accompanied by two mantras. The rest of the mantras enjoined in the prakṛti is left out. But if there are for instance, twelve or more ishṭakâs bricks to be placed while there are only ten mantras then the mantras are equally divided, and the fifth and tenth to be repeated as many times as is necessary to equal the number of the ishṭakâs.

## SŪTRA CLII

As the Prakṛti has been told before, anything that has not been told before, should be at the end

## Commentary

This seems to mean that anything new peculiar to a Vīkṛti, and not mentioned in the Prakṛti, should come in at the end that is, after those portions of the sacrifice which are enjoined in the Prakṛti.

## SŪTRA CLIII

The rule should stand on account of the fitness of the Kumbhī a large pot, the Sūla, the spit for boiling the heart and the two Vapâsrapanīs, the spits for roasting the vapâ

## Commentary

Kumbhī is explained by sronyâdipâkasamarthâ

*br̥hati* *sthāli* Sūla by *hr̥dayapākārthā* *yashī* and *Vapāsrapani* by *vapasrapanārthe* *yashī* dve The exact object of the Sūtra is not quite clear *Prabhutva* is explained by *samarthatva* that is fitness This would mean that on account of their fitness or because they can be used for the object for which they are intended or, so long as they can be used, the rule applying to them should remain The commentary explains *tantram* by *tantratā* or *ekatā* It may mean that the same pots and spits should be used so long as they fulfil their purpose The next Sūtra would then form a natural limitation

## SŪTRA CLIV

But if there is a different kind of animal, there is difference (in pots and spits) owing to the diversity of cooking

## Commentary

If different animals are to be cooked, then there must be different pots for each (*pratīpaśum*), because each requires a different kind of cooking The commentary adds that, as the reason for using different pots is given, that reason applies also to young and old animals of the same kind (*gāti*) i.e. the young and small animal would require a different pot and a different kind of cooking

## SŪTRA CLV

At the *Vanaspatī* sacrifice, which is a modification (*vikāra*) of the *Svishṭakṛit*, the addresses (*nigama*) of the deities should take place in the *Yâgyâ*, because they are included in the *Prakṛiti*.

## Commentary

These *nigamas* of the deities are not mentioned in the rules of the *Vanaspatī* sacrifice but they are mentioned in the rules for the *Svishṭakṛit* sacrifice of the *Darsapûrnāmāsa* which is the *Prakṛiti*, and should therefore be taken over Here again because a reason is given, it is

understood that the same reason would apply to other portions of *Svishtakṛt* also such as the *Dv r abhi gharana*, which is to be retained in the *Vanaspati* sacrifice

### SŪTRA CLVI

The *Anvârambhanîyâ* or initiatory ceremony does not take place in a *Vikṛtis* because the *Vikṛtis* would fall within the time of the *Pra kṛti*, and the *Anvârambhanîyâ* has but one object, namely (the initiation of) the *Darsa-pûrṇa mâsa* sacrifice

#### Commentary

The *Anvârambhanîyâ* ceremony has to be performed by those who begin the *Darsa pûrṇamâsa* sacrifice. It has thus one object only and is never enjoined for any other cause. It is not therefore transferred to any *Vikṛti*, such as the *Saurya* ceremony, &c. The *Darsa-pûrṇa mâsa* sacrifice having to be performed during the whole of life, or during thirty years the *Vikṛtis* would necessarily fall within the same space of time. The initiatory ceremony has reference to the *Darsa pûrṇamâsa* sacrifice only and thus serves as an introduction to all the *Vikṛtis*, without having to be repeated for each.

### SŪTRA CLVII

Or (according to others) the *Anvârambhanîyâ* should take place (in the *Vikṛtis* also), because the time (of the *Darsa purṇamasa*) does not form an essential part.

#### Commentary

This Sûtra is not quite clear. It shows clearly enough that, according to some authorities, the *Anvârambhanîyâ* or initiatory ceremony of the *Darsa purṇamâsa* sacrifice should take place in the *Vikṛtis* also but why? Because the time has not the character of a *sesha* which is said to be a synonym of *aṅga* an essential part of a sacrifice.

When it is said that the Darsa purnamasa should be performed during life this is not meant as determining the time of the sacrifice. It only means that so long as there is life a man should perform these sacrifices, and that their non performance would constitute a sin. The former argument, therefore that the time of the *Vikṛiti* sacrifices would fall within the time of the *Prakṛiti* sacrifice is not tenable.

### SÔTRA CLVIII

And again because there is difference in the undertaking

#### Commentary

Arambha the beginning is explained as the determination to perform a certain sacrifice (*darsapûrnamâsâbhyam yakshya iti nistayapuraḥsarah sankalpaḥ*). The object of the undertaking in the case of the Darsa pûrnamâsa sacrifice, as the *Prakṛiti*, is simply svarga, in the *Vikṛitis* it may be any kind of desire. Therefore the Anvârambhanîya ceremony of the Darsa purnamâsas should be transferred to its *Vikṛitis*. This seems to have been the opinion of the same authorities who are referred to in Sûtra CLVII. The final outcome of the whole controversy however is clearly that our Âtârya is in favour of omitting the Anvârambhanîya in the *Vikṛitis*. *Anayoḥ pakshayor anvârambhanîyâ-bhâvapakshasyaiva balavattvam âtâryâbhilashitam iti manyâmahe*. The Anvârambhanîyâ is not to be considered as an ordinary Anga, but as a special act to fit the sacrificer to perform the Darsa pûrnamâsa and to perform it through the whole of his life.

### SUTRA CLIX

For every object (new sacrifice) let him bring forward the fire (let him perform the Agniprayana, the fetching of the Âhavanîya from the Garhapatya fire). When the sacrifice is finished

the fire becomes again ordinary fire as when the (divine) fire has returned (to the firesticks)

#### Commentary

The fire for a sacrifice is supposed to be set apart or consecrated (*sâstriya*) but it is so for a special sacrifice only and when that sacrifice is ended it is supposed to become like ordinary fire again. Artha is *prayogana*, the sacrifice for which the fire is intended (*agnisâdhyavihitakarmânu shiññanam tasya tasya vihitasya karmâno nushññânâñtham gârhapatyâdibhya ahavanîyâdyagnim pranayet*). The commentator remarks that there are two Agnis the one who is visible the other who is the god. Now while the divine Agni leaves the coals and ascends or is absorbed again in the two firesticks (*arami*) the other remains like ordinary kitchen fire. See on *Samârohana*, Weber Ind Stud IX, p 311, *Āsvalâyana Srauta sūtra* III, 10 4-5

# INDEX

- agni, the (sacrificial) fire, Sûtra 55 92  
(Ahavaniya fire), 138 145, 159,  
the (three) fires 22
- agnipranayana the fetching of the  
Āhavanīya from the Gârhapatya  
fire 159
- agnishroma, the Agnishroma a Soma  
sacrifice, 1 140, 143 144 p  
344
- agnihotra the Agnihotra the morn  
ing and evening Homa 6 91  
148° p 344
- agnishomīya intended for Agni and  
Soma 74, 78 115 124 126  
127
- agnyâdhana the (first) laying of the  
fires 22°
- agnyadheya p 344
- an̐ga member (of the sacrifice)  
auxiliary act, 3° 70° 71°, 75°,  
75, 80 (ananga) 83 (saṅga), 157  
158°
- angahina cripple 2°
- atikram to pass (the altar) 94
- atirâtra a Soma sacrifice, 144°, p  
344
- atyagnishroma, p 344
- atharvaveda the Atharva veda 7  
19
- adhivapana, the strewing 102 105°
- adhirapana, cooking 109
- adhirapanamantra, the cooking verse  
(gharmo si) 109
- adhrigu the Adhrigu hymn (daivya  
samutara &c) 43
- adhvaryu the Adhvaryu priest, 18  
24
- anaṅga, not an An̐ga 80
- anadhyâya prohibition of reciting,  
37
- anām̐nata, not banded down 35
- anirâtra, without special instruction  
72
- anumatī a kind of full moon, 65°
- anum ——— the Anumant an  
tras, 8
- anuyaga a certain auxiliary Homa 75°
- anuvâkya, Mantra used for invoca  
tion 50, 95 (113), 149
- antarâ turned inside 57
- antara, between (the high and the  
low tone), 11
- anna roasted grains 108°
- anvarambhanīyâ, initiatory ceremony,  
156 157° 158
- apakāṣid to slice off (the cake) 99
- aparyavrit, to turn away from 55
- aparena west 92 94
- apūrvā standing by itself 85 what  
has not been told before 152
- aptoryâma p 344
- apratishuddha, not prohibited, 135
- aonighaiana, sprinkling with fat, 95
- abhimāntrana the Abhimantrana  
mantras 8°
- amantra not to be classed as Mantras  
35
- amavasyâ, new moon new moon  
day 63 65 68 new moon  
sacrifice 63 76
- amedhyapratimantrana, conjuring of  
unlucky omens 40
- avagmīya, not fit for sacrifice, 135
- ayuta, butter when slightly melted  
23
- artha, object 130 159
- arthanirvṛtti accomplishment of the  
object 41
- arthalopa, loss of purpose 139
- athavâda, explanation 33 that part  
of the Mantra which does not  
refer to anything special in the  
sacrifice, 132, 133
- avadâna, the slice or slicing of butter,  
90°, 95 100
- avavarshana down pour of rain, 40
- asrotriya, person ignorant of the  
Veda, 2°
- ashtaka, p 344
- ashtâkapâla the cake baked in eight  
cups (at the full moon and new  
moon sacrifices) 74 76

- asannipâtin not producing an immediate effect 42  
 a amavetârtha, words (of a Mantra) not connected with the sacrifice 133°  
 asomayâgm one who does not sacrifice with Soma, 76 78  
 astamitodita=râkâ 65  
 astu=ayuta, 23  
 ahaigama a series of daily and nightly sacrifices 141  
 ahina a series of sacrifices lasting from two nights to eleven nights (opp sattra) 141°  
 âgnavaishnava for Agni and Vishnu 124° 125°  
 agneya intended for Agni, 74 76, 123  
 agrayana the Agrayaneshti sacrifice with the new grain 148° P 344  
 agraahâmani p 344  
 aghara, sprinkling of clarified butter, 46  
 ak to bend (one's knee) 92  
 âgya melted butter, 23 122°  
 âgyabhagau the Âgya portions 12  
 atmâbhimarsana, rubbing oneself 53  
 adipradishra, indicated by the first words (Mantras) 47  
 adhâna, the lying of the fires 28  
 âmikshâ a preparation of milk 121, 122°  
 arambha the undertaking (of a sacrifice), 158  
 artvigya the priestly office 21  
 âvap, to throw (the grains) in 109  
 âvriti repetition 43  
 aveshi to tie (ropes) 61  
 âruta, address 10, 95  
 asvayugi p 344  
 âsina, sitting 92  
 âhavanîya, the Âhavanîya fire (the grandson) 22 27 94 144°  
 âhuti the offering at a Darvihoma, 94 96 89  
 idamrabda, the word idam (to be used for assigning the havis to each deity) 104  
 indrâsomiya intended for Indra and Soma 127°  
 ishâkâ brick (for building the altar &c) 98 5  
 ishâ=yagya sacrifice 1 112, 113 (Lamyâ ish'ayab), 114 122° 123  
 îânabali p 344  
 ishatsadriya, a little like 1, 5  
 ukthya, a Soma sacrifice 144° P 344  
 ukkaiś with a loud voice 8 12°  
 utkara heap of rubbish 54°  
 uttama, highest tone 11°  
 uttara, successive 145  
 uttarata upakara on the northern side of which the performances take place, 54  
 uttaravedi the Soma altar 144 145°  
 Uttara amâvâsyâ=Kuhû 65°  
 Uttara paurnamasî=Raka 65°  
 utpavana cleansing, 108  
 utpu to cleanse (the grains) 108  
 udagapavarga performed towards the north, 59  
 udagavritta turning to the north 94  
 udgâtri the Udgâtri priest 17  
 upakâra priestly performance, 54  
 upadhâ to put on the fire 106  
 upadhana putting on the fire 106  
 upabandha belonging to, 155  
 upayama the Upayâma, the words upayamagrihito si, 97  
 upavas to abstain 65  
 upavasa abstaining from meat &c, 66°  
 upastarana spreading of fat 95  
 upasprî (apah) to touch water, 53  
 upamru, by murmuring, 9 11° 113  
 upamsuyâga the muttered offering of butter (at the full moon sacrifice), 74  
 uba, substitution of one word for another in a Mantra, 35 107° 131, 132  
 rigveda, the Rig veda, 4, 5, 8, 9° 16  
 ekakapâla, a purodâsa cake baked in one cup 120  
 ekadevatâ, offering for one deity 123  
 ekaprakarana, one (typical) performance 70  
 ekamantra, accompanied by one Mantra, 38

- ekada-akapâla cake baked in eleven cups (at the full moon and new moon sacrifices) 74 76 124
- ekaha, sacrifice accomplished in one day 140
- aikâdasina the Aikâdasinas 117, 118
- andra, intended for Indra 127
- andrâgna intended for Indra and Agni, 76, 79 125, 126 127°
- autsargika (vidhi), general (rule) 93°
- aupâsanahoma, p 344
- kandûyana rubbing, 40
- kapala, jar in which the rice is cooked, 106
- kapalamantra verse used for the Kapâla, 106
- kartr the performer 24, 57, 84
- karmakodanâ, precept for the sacrifice, 32
- karman, sacrifice, sacrificial act, 37, 38 44 45 (karmadi), 59 (daivâ ni karmâm) 138 149, 150 159
- kama object 147, 148
- kamay to wish, 147
- kâmya, wishful 113 (kamyâ ishaya)
- lâla, time, 80, 84 157
- kumbhî a large pot, 153
- Kuhû the new moon on the first day of the lunar phase 65 68°
- krishnâgâna black skin used for the strewing (adhivapana) 102°
- kratu, sacrifice, 2 145 147 (kratva dau)
- kratukâma object of the sacrifice, 147
- kraya buying (of Soma) 52
- krushra, sharp voice high tone 11°, 14
- krauñka, high tone 11°
- kshîra=kharvika 67
- kharvika, the Kharvika full moon, 67
- gavâmayma, 14°
- garhapatya the Garhapatya fire (the father) 22°
- garhya (nâman), the domestic name 35°
- grah, to take (the butter), 88, 89
- graha, offering of Soma, also Soma vessel 97
- ghṛta butter when hardened, 23°
- katugrîhita, the taking four times, 95
- katurdasiyuktâ the full moon beginning on the fourteenth day, 65
- kandramas moon 65
- karu a pulse consisting of grains of rice or barley and clarified butter 99° 102, (103 105), 110, 122 123 127 128
- karu=karusthâlî, 106, 108°
- karupurodasiya belonging to the Karu and Purodâsas, 102
- karusthâlî vessel for boiling the karu 106 (110)
- kâturmasya one of the seven Havir yagnas, 7° 148, p 344
- kâtvala, a hole in the ground for the sacrifices, 54
- keshâtprathaktvanurvartin to be carried out by separate (repeated) acts 39
- kaitrî p 344
- kodana, precept, 32, 86
- kbedana, cutting 53
- gapa the Gapa mantras 8°
- gâtibheda difference of the kind (of animal) 154
- gânu, knee 92
- guhû spoon 25 26°
- guhoti, see hu
- guhotikodana, ordered by the word guhoti, he pours out, 86
- tandula grain 108 109
- taddharma, having the same quality 136
- tantra, rule 104, 153 See pratî tantram
- taya deva tena, the words for placing the bricks together, 98
- tara high tone, 11°
- tulyavat, like, 81
- trîtiyasavana, the third oblation of Soma 14
- dakshîra the Dakshîra fire (the son) 22°
- dakshîra, right 92 (ganu)
- dakshîra, southward 94
- dakshîrâpavarga, towards the south 60



- darvihoma, libation from a ladle, 85  
(86 to 91) 92 95
- darsapūrnāmāsu the new and full moon sacrifices 5, 7° 14° 111  
114, 122° 123° 127°, 148, 155 to 158° p 344.
- dākshāyana 148°
- dundubhisabda the sound of a drum 36
- devatā deity 128, 138
- devatanigama address of the deity 155
- devaopadesana, indication of the deity 101
- dera, place, 84
- daiva, intended for the gods (karman) 59
- dravya, substance (of an offering) 129, 130
- dravyasamukhaya accumulation, 52
- dvādarakapāla, the cake baked in twelve cups (at the new moon sacrifice) 76 123
- dvādaraha a Soma sacrifice lasting twelve days 141
- dvikapāla a cake baked in two cups sacrifice for the two Aśvins 151°
- dividevatā, offering for two deities 124
- dhanya corn with the husk 108°
- dharā pouring out of Soma 46
- naditarana, crossing a river 40
- navanīta, fresh butter, 23°
- navayagna, p 344
- nāmadheyagīhāna, the mentioning of the name (of particular sacrificers), 35
- nikāṣin a series of sacrifices all having the same name, but different rewards 143
- nigama, address 155
- nindā reproof 33
- nimitta, special cause 148°
- niyama, precept 148°
- nirasana throwing away 53
- nirūdbāpari, the animal sacrifice 148° p 344
- nirdiś to prescribe with special reference to 84
- nirdeśa special instruction, 73 See anirdeśa.
- nirrit to stop to cease to apply, 138, 139
- Nishadasthapati, a Nishāda chief 2°
- nīvāra, wild growing rice 129°, 136°
- nairrita, offering to Nirriti 53
- pakti cooking 154
- parakṛti, story, 33
- paravākya, words referring to some thing else 133
- parikraya, redemption 52
- parva sandhi the juncture of the two phases of the moon 65°
- paru, animal sacrifice 7 115
- parugana 118
- parubandha, Parubandha sacrifice 112 p 344
- pākayagna, domestic sacrifices, 148°, p 344
- pātra, sacrificial vessel 25 28
- pārvaṇa, p 344
- pindapitṛyagña the sacrifice to the Fathers, 80, p 344
- pitṛi yagña sacrifice to the Fathers 80 p 344
- pitṛya intended for the Fathers, 60
- pishṭa pl meal, 108
- purastat before 65
- purastātpaurṇamāsī, the full moon beginning on the fourteenth day, 65
- purākalpa tradition 33
- puroḍāsa cake made of meal 78 99  
102, (103 105) 122° 123°, 124°  
127 128°, 129, 137°
- puronuvākya, the Puronuvakya hymn (preceding the Yāgya following after the Samprasha) 43
- pūrta, full (the moon), 66
- pūrṇa, full (the moon) 65
- purvā amavasyā, the new moon on the fourteenth day 65°
- pūrva paurṇamāsī = purastātpaurṇamāsī, 65°
- patṛika offering to the Pitṛis 53
- paurṇamāsī, full moon full moon day 64 65 74
- paurṇamasyā full moon sacrifice, 64
- prakaraṇa typical performance, 70 71
- prakṛti, norm (for a sacrifice) 114  
122° 123, 127, 131, 132°, 139  
140 154 155 156 157 158°
- prakṛtīdevata the deity of the prakṛti 127
- prāñ, to bring forward (the fire) 159

- praitantram, at every sacrifice, 29  
 pratinidha to substitute, 135  
 pratinidhi, substitute 134, 138  
 pratipad the first day of the lunar phase, 65°  
 pratimantrana, conjuring, 40  
 prat mantram each (act) with one Mantra, 150  
 pratishidh, to bar 82  
 pratishedha prohibition, 138 139  
 pratika, first words of a verse, 47°  
 pratyamnana, corollary, 139  
 pratyâruta, reply, 10 95  
 pratyâhuti for each Âhuti, 89  
 pradakshinam, turning towards the right from left to right, 59 61, 62  
 piadana, offering 87  
 pradhâna principal act 70 74, 80°, 83, 113 (the name of the chief deities)  
 prabhutva, fitness 153  
 pramâna, rule, 30  
 prayâga ascertain auxiliary Homa 75°  
 prayâna, journey 41  
 pravara, the words used in choosing priests 10, 35  
 prasamsâ praise, 33  
 prasamkhyana, the being enumerated, 81  
 prasavyam turning towards the left, from right to left, 60, 61  
 pragapavarga, performed towards the east, 59  
 prâñnâvitin with the Brahmanic cord over the right and under the left arm 60  
 prâtaśsavana, the morning oblation of Soma 12  
 prâtarhoma, p 344  
 prâyaskitta, penance, 136°  
 bahudevata offering for many deities 125  
 bahumantra, accompanied by many hymns, 44  
 Brâdhû=Brîbû, 2°  
 Brîbû 2  
 brahman, the Brahma priest, 19  
 brâhmana, m., the Brâhmana (caste) 2, 21, 78  
 brâhmana n the Brahmanas (sacred books), 30, 31, 32, 33.  
 bhid bhidyate, there is difference, 154.  
 bhedana, breaking 53  
 madhyama middle tone 11° 13  
 manota, the Manotâ hymn (tvam hy agne prathamam manotâ &c), 43  
 mantra, verse 30, 31, 34 37 44° 45 (mantranta) (46), 47, 107 (mantram samnamati) 133°, 149 150, 151° See ekamantra, bahumantra  
 mantravat, hallowed by a Mantra 58  
 mandra, soft tone 11° 13  
 matrâpâhara, wanting of the measure 137  
 mādhyandina, the midday oblation of Soma, 13  
 mâsha phaseolus radiatus 135°  
 masurâddha p 344  
 mudga, kidney bean phaseolus mungo, 135°  
 moksha, eternal happiness 148°  
 yag to sacrifice, 63, 64, 87°  
 yagana=yagña 1°  
 yagurveda the Yagur veda, 4, 5, 6 8, 9, 18  
 yagña, sacrifice 1, 30, 54°  
 yagñânga sacrificial utensil 57 58  
 yagnanga, special part of a sacrifice 148  
 yagñângakama, object of part of a sacrifice, 148  
 yagñopavitin, with the Brahmanic cord over the left and under the right arm, 59  
 yathâdevatam, according to the deities 103  
 yathâbhagam for each portion, 99, 100  
 yathârtham, according to the sense, 132  
 yava, barley, 136°  
 yâga=yagña 1°  
 yâgamânâ Mantra recited by the sacrificer himself, 49  
 yâgyâ Mantra used with the oblation, 43° 50 95 (113), 149°, 150  
 yûpa, the sacrificial post for fastening the animal, 130°  
 yûpadravya material for the sacrificial post, 150  
 rathakara chariot maker, or name of a clan 2°

rathasabda, the sound of a carriage, 36  
 Raka, the full moon on the first day of the lunar phase 65°  
 rākshasa, offering to the Rākshasas, 53  
 rāganya, the Rāganya (caste), 2  
 raudra, offering to Rudra, 53  
 lopa omission, 151  
 laukika (agni), ordinary (fire), 159  
 vaśana, the saying expressly, 20, 44, 93  
 vanaspati, the Vanaspa : sacrifice, 155  
 vapātrapati the two spits for roasting the omentum (vapa) 153  
 varuṇapraghasa, a certain sacrifice, 119  
 varṇa, colour or caste 2  
 varṇavishesha, without distinction of caste, 79  
 vashatkāra, the word Vashaḥ (to be uttered by the Hotṛi priest), 95  
 96  
 vashatkṛi, to utter the sacrificial interjection vashaḥ 96  
 vākya, words, 133  
 vāksandrava, the movement of the voice 15  
 vagapeya a certain Soma sacrifice, 146 p 344  
 vāgasaneyin, pl. the Vagasanevins 67  
 vahiya, turned outside, 57  
 vikalpa optional, 50, 150  
 vikāra modification, 122 12 124, (125), 126, 127°, 146°, 155  
 vikṛti, modification (of the prakṛti) 114°, 123, 127° 128° 129°, 132, 132°, 156 157°, 158°  
 vidhāna, rule prescription, 70 (sa manavidhāna), 80 (svakalavidhāna)  
 vidhi rule, 71, 93°, 133° 147°  
 vipratishedha impossibility, 20  
 virodha, contradiction 129, 130  
 vivṛddhi addition 151  
 vihāra, the sacrificial ground, 54  
 56  
 veda, the (three) Vedas, 3, Veda = Mantras and Brāhmanas 31  
 vaiśya, the Vaiśya (caste), 2  
 vaiśvadeva, sacrifice for the Viśve Devās, 119 120° 121 p 344

vaiśvadevika, belonging to the Viśve deva, 120  
 vaishamya diversity, 154  
 vaushaḥ sacrificial interjection, 96°  
 vyatishikta, separated 105  
 vyavastha to be restricted 73  
 vyāpṛita, employed elsewhere, 26  
 vyāpṛit, to separate 99, 100  
 vṛiṇu rice, 129°, 136°  
 jabda, word, 138  
 jasya the corn of the field, 108°  
 jākhā recension 5°  
 jāstriya consecrated (fire) 159°  
 jishva, what is prescribed, 134  
 julba, rope 61  
 sudra, the Sūdra (caste) 2°  
 śila, spit for boiling the heart (of the sacrificial animal) 133  
 jasha essential part, 157  
 jraddha p 344  
 jrāvaṇi p 344  
 jraushaḥ sacrificial interjection, 96°  
 jrabpṛita = Rakā, 65°  
 jroyuktā = Kuhu, 65°, 69°  
 shanda eunuch, 2°  
 shodāṇin, a certain Soma sacrifice, 144°, 146, p 344  
 samvāda, dialogue 10  
 samskāra, purification, 29, preparation (of an offering), 129  
 samskāra initiation, 52  
 sankhyā, number, 51  
 saṅkhyayukta, having a number 59  
 samkāra path between the Kātvāla and Utkāra 54°  
 sattra a series of sacrifices lasting from thirteen to one hundred nights or more (opp ahina), 141°, 142°, 146  
 sadyaskālā, name of the Kharvikā full moon and the corresponding day of abstinence, 67°  
 sandhyā pauruṣmasi = purastātpauruṣmasi, 65°  
 samnam, to adapt and change (a verse) 107  
 samnama = ūha, modification of a verse, 107°  
 samnipat, Caus to let coincide, 45, 96  
 samni to offer the Sāmnayya 79  
 samavadyo, to divide (the butter), 90

- samavetārtha, words (of a Mantra) connected with the sacrifice, 133°
- samas to join (ropes), 61, 62
- samanavidhana, having the same rule 70
- samāruḥ, to return (to the firesticks, the divine fire), 159
- samasa, joining, 61 (am gakkhanti they have to be joined)
- samīdh fuel 91
- samukṣaya, aggregation 49, 52
- sampraisha, command, 10, 43°
- sarpabali p 344
- sarpis Adj running, in sarpir agya, melted butter, 23
- savaniya, the Soma sacrifice 116 117
- samvatsarika, a sacrifice lasting one, two, or more years, 142
- sakamedha a certain sacrifice 119
- sānga, accompanied by auxiliary acts, 83
- sādyaskra, 143° 146
- sādharaṇa, general, 72
- samṇayya, the mixture (of sour and sweet milk, intended for Indra and Mahendra, at the new moon sacrifice) 77 79°, 100°, 122°
- samaveda, the Sama veda, 4, 8, 9°, 17
- sāmānya, similarity 122 128 134
- samīdhenī, the hymns or verses used for lighting the fire, 11, 111
- sayamhoma p 344
- sārasvata (sattrā), 146
- Sinjvālī=pūrvā amāvāsya 65°, 69°
- sira a certain sacrifice, 119
- susadrīsa, very like 135
- somayagin one who sacrifices with Soma, 77, 79°
- somasamsthā, Soma sacrifices 148° p 344
- somendrakaru the karu intended for Soma and Indra, 12,
- sautrāmāṇī p 344
- Saudhanvanas, 2°
- saumya intended for Soma 127°
- strī, woman (admitted to sacrifice), 2°
- sthali see karusthali
- sthālipāka p 344
- sruḥ, spoon, 26°
- sruva, ladle, 26
- svadhā sacrificial interjection, 96°
- svapna, sleeping 40
- svarabda, having its own name, 84
- svadhyāya, self reading (of the Veda), 37
- svāmin, master, i e sacrificer, 138
- svaha, sacrificial interjection 96°
- svāhakārapradāna (a sacrifice) which is offered with the word Svāha 87
- svishṭakṛt the sacrifice for Agni Svishṭakṛt, 13, 155
- haviryagña, a class of sacrifices 148° p 344
- haviṣṭakṛt, the Havishṭakṛt hymn, used when the havis is made, 43
- havis offering, 104°, 128
- hu, to pour out, to sacrifice 23, 25° 86 87° 92 94
- hotri, the Hotri priest 16 49°
- hotrā Mantra recited by the Hotri priest, 49
- homa, the Homa, burnt-oblation, 25°, 75



1	Tenus	k
2	' aspirata	kh
3	Media	g
4	aspirata	gh
5	Gutturo labialis	q
6	Nasalis	n (ng)
7	Spiritus asper	h
8	lenis	"n
9	asper faucalis	"h
10	" lenis faucalis	
11	asper fricatus	
12	lenis fricatus	
<b>Gutturales modificatæ (palatales, &amp;c.)</b>		
13	Tenus	k
14	aspirata	kh
15	Media	g
16	" aspirata	gh
17	" Nasalis	ṅ